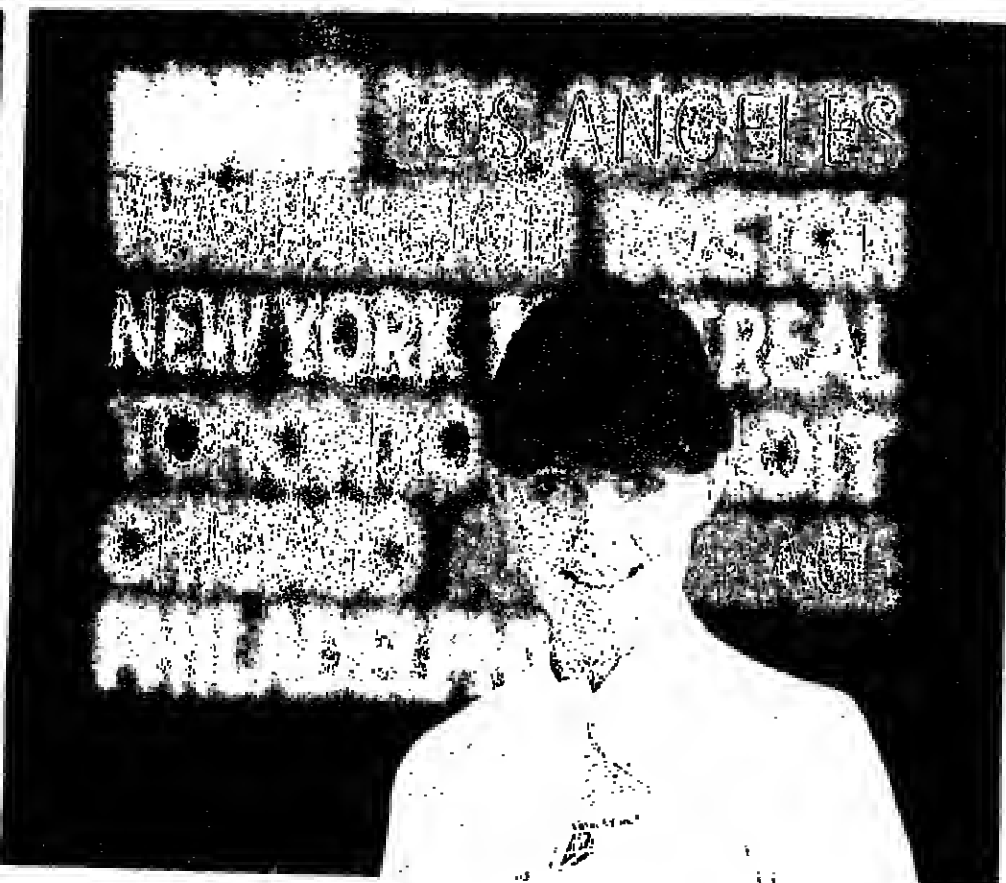
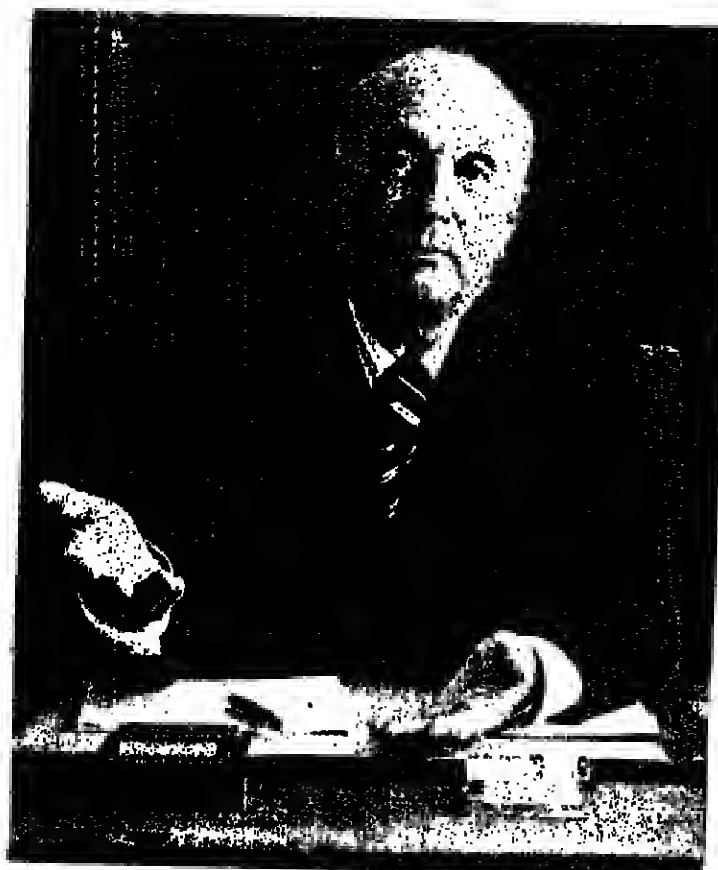


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THE JERUSALEM POST MAGAZINE

Friday, November 4, 1977



הכרזה מן הארץ



Cartoon drawing by Dry Bones.

David Harowitz and Ya'acov Arnon, who have been involved in many previous changes of fiscal policy, express differing views on the latest economic revolution in interviews with Yosef Goss.

The Rehav Liftenblum money-changers are still in business, writes Arthur Komolman, after a visit to the site of Tel Aviv's black money market.

Israel is making substantial progress in desert agriculture, Lesley Hazleton reports.

There's plenty of Blarney left in the West of Ireland, says Geoffrey Wigoder, as Israeli returning to the Emerald Isle after a 30-year absence.

Music Editor Yohanan Boehm reports on some discord between two of Israel's orchestras.

Yehoram Goren tells Catherine Hasenheimer some of the secrets of his continuing success as an entertainer.

What's in a name? Israel Margalit reviews a new book on Jewish genealogy. Also in the Book Section: The second volume of Moshe Davis' anthology on World Jewry and the State of Israel; a military historian's survey of the secret Sudanese war; the mysterious case circles of the British Isles; Edward Harowitz's latest look at Israel's linguistic family trees; Gerald Massey's erudite study of the cinema; Joseph Conrad's works come under close scrutiny; and a portrait of Willard Blake.

Helga Dudmann explores a shopping basket case.

The Art Page

"Redemption." Yehoshua Sobol's new play which takes some swipes at religion and politics, is reviewed by Mendel Kobanaky.

Mortha Melsels explores the broad and narrow in local marketing trends: Haim Shapiro acquaints us with some regional rice.

ALYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields: practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

Having a Baby in Israel

PART II Well-Baby Clinics

This is the second article of a two-part series. Part one dealt with the various types of grants given to women who have babies in Israel. Reprints of part one and a variety of other articles about ALYAH, ABSORPTION and life in Israel are available free of charge by writing to the Department of Information for Olim, P.O.B. 516, Jerusalem.

Ask any Israeli mother where she learned to care for her child and chances are the answer will be *Tipat Halev*, Israel's system of well-baby clinics. The *Tipat Halev* system, known as *Tipat Halev* (a drop of milk), has served all sectors of the population for some fifty years. Originally, *Tipat Halev* was established to provide milk to babies of poor families, but it quickly became a general preventive care and counselling service for mothers and babies. Today, the clinics, sponsored by the Israel government and administered by the local authorities, are situated in practically every neighborhood in order

to make them easily accessible to all families. They provide practically free, a wide range of services to the pregnant women, baby and preschool child, and, indirectly, to the whole family.

A professional staff of nurses and doctors is available at every station to provide a comprehensive preventive health service. The stations also maintain contact with social workers, psychologists and other professionals who can be called upon when necessary. When special treatment, unavailable at the *Tipat Halev* station is necessary, referral to the proper outside specialist is made.

Pre-natal Care

It is well-known today that proper medical care during pregnancy and the attitudes and behaviour that come from understanding the physical and emotional processes involved in pregnancy lead not only to maintaining the good health of the mother, but are crucial in the

development of a healthy infant.

The pregnant woman is asked to register at the local *Tipat Halev* station during her first month of pregnancy. From that point on she is under the surveillance of a medical staff of nurses and a gynaecologist. During regular visits, she will be given urine and blood-pressure checks, and examinations by the gynaecologist. Group sessions in preparation for pregnancy and childbirth are conducted at many stations.

The *Tipat Halev* clinics deal in preventive medicine and early detection of problems. Individual counselling on special problems relating to nutrition and physical and emotional problems resulting from the pregnancy is given by the nurses at the station. When necessary, referral can be made to another doctor or to a social worker or psychologist. After childbirth, the mother no longer receives physical examinations through *Tipat Halev*. She can, however, receive advice related to nursing, nutrition during nursing, family planning, emotional problems, etc.

Caring for the "Whole Child"

From the time the newborn baby is brought home from the hospital until he enters elementary school, the staff of the local *Tipat Halev* station is available to aid the parents in ensuring his proper physical, emotional, intellectual and social development.

When the mother returns home from the hospital with the newborn baby she may immediately want to contact the local *Tipat Halev* station by telephone in order to receive answers to any questions she may have or help with any problem that may arise. If necessary a nurse from the station can make a home visit to help with a problem. Assuming all goes well, the mother can wait until she feels ready to go out (usually about one week after leaving the hospital) and can then telephone the local *Tipat Halev* station to determine the best time to bring the baby in for his/her first visit. Once the first contact is established, the mother will be advised as to how often to bring the baby in to check his weight and general development, to be examined by the doctor, and to receive his inoculations. The station staff is available daily to advise parents about the care and upbringing of the baby, to answer questions about nutrition, clothing, physical care, nursing, discipline, emotional and behavioural problems, etc.

Inoculations

Every child in Israel receives all the necessary inoculations through the Ministry of Health. As a baby and pre-schooler, inoculations are administered through the local *Tipat Halev* stations as a part of the over-all preventive care received. The medical record is passed on to the elementary school when the child becomes six years old and responsibility for his care is transferred to the school.

Preventive Screening and Treatment

At regular intervals, the *Tipat Halev* doctor gives the baby a general physical examination. In addition to this, at certain stages, the child's hearing and sight are tested. If necessary, referrals for special treatment are made. In some localities the *Tipat Halev* stations are able to offer their patients treatment for hearing and speech difficulties.

Psycho-Motor Development

An area now receiving much attention is that of psycho-motor development. In many localities, regular screening of the baby's and child's psycho-motor development is carried out through *Tipat Halev* (development tests). In Jerusalem, a stimulation programme designed to guide parents in helping their children to reach their full potential and maximum social development has been initiated. Mothers are given guidance in child-mother interaction and games with stimulating toys to improve and encourage psycho-motor development.

Telephone *Patushah* (Open Telephone)

The staff of the *Tipat Halev* station is available by telephone to answer questions relating to pregnancy and child care. If a lengthy discussion or on-the-spot observation is called for, you will be asked to come to the station. This service enables you to receive information and instructions as problems arise without having to make unnecessary trips to the station.

Tipat Halev's services are especially welcome to the new mother who is far away from her family and adjusting to a new environment. Because the *Tipat Halev* staff is aware of the latest developments in the field of child care even the experienced mother will find their guidance invaluable. Do not hesitate to turn to *Tipat Halev* whenever advice is needed or a problem arises.

Volunteers Needed in Jerusalem

In order to hasten the implementation of the new project in stimulation of psycho-motor development, the Jerusalem Municipality is organizing a group of volunteers to work with disadvantaged families. Volunteers will receive professional training to enable them to guide mothers in child-mother interaction and games with stimulating toys and to help prepare informational material on the subject.

Those interested in volunteering may call: Dr. Dov Temir, Director of Public Health Services, Jerusalem Municipality, Tel. 227211

The first intensive training course for volunteers began November 1, 1977. Other courses will be given when enough volunteers are ready to begin. Upon completion of the course, volunteers will be asked to work at regular times convenient to them (an hour or more weekly or bi-weekly.)

(M.G.)

KLEEN'S new Washing powder

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هكذا من الأصل

Both David Horowitz and Dr. Ya'acov Arnon agree that there are risks inherent in the government's new economic policy. But while the first governor of the Bank of Israel feels that it is the price Israelis must pay for economic independence, the former director-general of the Treasury is fearful of its social effects. They are interviewed by YOSEF GOELL.

DAVID HOROWITZ, the first and longest-serving governor of the Bank of Israel until he retired in 1971, and a founding member of the Histadrut in 1920, supports Finance Minister Simha Ehrlich's new economic policy.

Not that there are no risks involved. "Certainly there are," he told *The Jerusalem Post* this week. "There is a possibility that runaway inflation, if permitted to feed on itself, could cancel out all the benefits of the new policy. Also, the new policy cannot be effected without some decline in the standard of living, which cannot always be carried out equitably. However, the economically weakest section of the population must be fully compensated and protected."

"The rigidities of the previous system of arbitrarily determined exchange rates was so far from economic reality, and fostered a proliferation of such deep-seated distortions in the economy, that there is good reason to argue that it was one of the factors responsible for Israel's failure to progress towards economic independence."

David Horowitz would seem to have come around to a strong belief in the preferability of market forces somewhat late in life, but on the basis of long and disappointing experience with the alternative system. He was director-general of the Treasury in the early 1960s, when Israel began its long series of periodic devaluations; moreover, as governor of the Bank of Israel, he

AN APPLIED LESSON



was a major architect of the devaluations and unifications of the exchange rates in 1962 and 1963.

"Why didn't those policies work?" we asked him.

Horowitz: "In the early 1950s, one could hardly speak of Israel having an economy. Even in 1962, the economy was still in an embryonic stage, with the government and public sectors dominating the fledgling private economy."

(He hinted that in 1962 the policy was sabotaged from within by men who did not really believe in abolishing the distortions that had spread in the system in the form of differential rates for different dollar earners and users.)

"But both we and the world have learned quite a bit from the experience of the past decades. Immediately after World War II, the developed countries applied policies aimed at achieving maximum stability through fixed exchange rates. That concept has now changed completely all over the developed world, as one country after another has gone over to flexible floating rates set by market forces. These countries have come to believe that the previous rigidity seriously hampered the prospects of economic growth."

"Our experience has been the same. The system of artificial rates of exchange imposed by a rigid system, occasionally corrected by massive devaluations, was largely responsible for the disastrous and continuing gap

between export earnings and import expenditures, and for the serious distortions in the structure of the economy. It was also one of the main causes of the recent protected stagnation of the economy."

"These gaps and distortions were periodically corrected by devaluations, but they always returned due to the rigidity and inherent arbitrariness of the system."

"When Rebnowitz was finance minister he tried, with some success, to reform this system by reducing subsidies and gradually introducing more realistic rates of exchange, by means of the crawling devaluations. But this kind of corrective policy could be effective only in regard to current economic activity; it could not cope with the accumulated gap and pile of distortions."

"The new economic policy may constitute the eudeous step needed to eliminate this tremendous accumulation of problems and distortions, by means of substituting the mechanism of market forces, from which Israel's economy sought to isolate itself, for the arbitrary and economically unrealistic bureaucratic controls."

HOROWITZ WARNED, however, that reliance on "market forces" is not enough. The lesson of the failure of 1962 should teach us that implementation is as important as the setting of the goals and the selection of the policy mechanism by which they are to be effected.

former finance minister Rebnowitz was on the way to doing. Very hesitantly, true, by way of the monthly mini-devaluations. The one-fell-swoop major devaluation of the new policy is riskier, but this is not primarily what I am critical of. And I'm certainly not critical of the unification of exchange rates, although I believe that it was safer to do it gradually."

Arnon agreed that in order to assess the chances of the new policy's success or failure, it is necessary to examine why the 1962 and 1963 measures did not have the predicted effect on the economy.

"The main reason," he said, "and this is especially true of 1962, is that the political system — the government — was too weak to stand up against the pressures that gutted its major elements. Within four years these pressures had become so great that the Eshkol-Sapir government felt constrained to adopt a policy which led to the 1966 recession."

"The big danger this time is in the social effects that will derive from that part of the policy which revolves around the decontrolling and near total liberalization of foreign currency transactions. It is this aspect of the policy that is extremely risky and that might well do it in entirety, due to the intense social pressures it cannot fail to generate."

"People think, wrongly, that the major innovation of the present policy is its reliance on the mechanism of the free market. This is a mirage. True, having the free market set the rate of exchange is one of the ways in which such a rate can be set, as opposed to the bureaucratic fixing of the

rate by the government and the Bank of Israel. But I simply refuse to believe that this is what will happen despite Ehrlich's obvious desire that it should and the Likud's ideological position to its favour."

"I don't believe it because the fact remains that the government itself is the recipient of more than half of our foreign currency receipts. In such a situation, despite ideological proclivities, it is unavoidable that the government, even the Likud Government, through the Bank of Israel, will determine the rate."

"IDEOLOGICALLY it is a policy based on a conception that those who have should get more; and those who have not should bear the brunt of the burden."

"I must admit that I myself am somewhat ambivalent on this score. I understand the attractiveness of the idea of decontrolling foreign currency; but I am also profoundly afraid of its economic and social effects."

He pointed out that he is accused of being "a reactionary" by his colleagues in Shelli, and went on to stress that the liberalization of foreign currency, which is not necessarily an integral part of the new policy, is its weakest point.

The devaluation and unification of exchange rates, which is risky enough as it is, could have been carried out without it.

"The liberalization is dangerous on two counts," he said. "One, it can very well lead to a massive drain of our foreign currency reserves, as a result of the primitive which it gives to buying and smuggling out foreign currency. The policy is based on the psychological assumption that peo-

ple, once they are aware that foreign currency is freely available (and assuming, of course, that they have the Israeli pounds to buy it with), will refrain from rushing to buy simply because it is there."

"Admittedly, it sounds plausible. But the fact is that as economists we know very little about the economic motivations and behavioural patterns of people living in the economy under different situations. It is as plausible, and perhaps even more so, to believe that people who refrained from buying foreign currency illegally in the past, or those who did so with a bad conscience, will now do so specifically because they have official sanction to do so."

True, not that many people have the 14,000 or more it will now take to buy the \$3,000 a year they are permitted, but there are large-scale holdings of bonds which could very well be cashed in for the purpose of buying foreign currency and getting it out of the country."

"But we don't know how people will behave. And that's what makes it so risky."

"The second reason it's so dangerous — the major risk, one might say — is that it can exacerbate social tensions. This has already happened. The main beneficiaries of the liberalization, those people — whether American pensioners or recipients of German restitution payments — who have an additional income in foreign currency from abroad, are by and large a part of the financially well-off strata."

Their income will now rise out of all proportion to that of the rest of the population. On the other

hand, that large segment that is around or just below the average income level will suffer the most. Nothing that is done, not even anything that the Histadrut Secretary General Meshel is demanding, will really compensate them for what they will lose as a result of the rapid rise in prices."

"There is also an ethnic undertone to this division, which makes it exceedingly explosive."

"The tension will rise, not so much because these middle strata live at standards which are so low that they cannot possibly be cut; but because it will be very obvious that not everyone's living standard is being cut equally, if at all, and some will obviously be getting rich."

In a small and intimate society such as this one, everyone knows what's happening to everyone else, he said. "Historically, that should also be pointed out that although quite a number of countries have liberalized their foreign currency regulations in the past 30 years, only one of them — West Germany in 1948 — dared to do it before putting the economy on a sound footing. And ours is certainly far from such a state of robust health."

No, Arnon wouldn't bet on the results of this "poker game."

"If I were more sure, I could possibly become rich. But it's very risky and socially unacceptable to boot."

He ended on a funny-sad note: "Have you heard the latest quip? Wages are protesting that the new economic policy discriminates in favour of families with many children; they will be permitted to buy many more dollars, in multiples of \$3,000 each, than will small families." □

Decontrolling and liberalizing foreign currency transactions is an integral part of the policy," he asserted, "as it gives more leeway for the market forces to work."

However, there is no need to be dogmatic about it, he said. Just as important is the pursuance of correct complementary policies on government budget, taxation, the government's open market operations, and a strict, tight money market.

He warned that if these facets of the over-all policy are not dealt with correctly, the result may well be runaway inflation, a threat to the level of foreign currency reserves, and an unenviable return to the previous, rigid system."

"As important as all of these for the success of the policy in achieving the goal of eventual economic independence, is the political will of the people to make the necessary short-term sacrifices and adjustments that are needed for the long-term goals."

Horowitz is fully aware of the dangers inherent in a failure to mobilize widespread popular support for what is essentially a belt-tightening policy.

"The problem is," he said, "that there is a basic contradiction between two legitimate objectives: raising one's standard of living, and striving for economic independence, which means living on our own resources."

"Whether this contradiction can be neutralized will depend on the will of the people to work for economic independence, even at the price of a temporary decline in standards of living."

"It would be misleading to claim that it can be done without paying such a price. In any case, the real situation in regard to personal standards of living is not

FAR FROM FINISHED

ARTHUR KEMELMAN drops in at Rehov Lilenblum, the centre of the of the currency black market.



"WHAT'S THE PRICE?" I ask a seedy-looking man, perched on a stool at the corner of Rehov Lilenblum and Rehov Herzl in Tel Aviv. Several other men, of indeterminate age, are loitering nearby.

"You want to buy or sell?" "Neither," I explain, showing him my press card.

He becomes impatient, wants me to leave. "You can't make a living talking to reporters." It is Tuesday. Israelis can buy and sell foreign currency, legally, at any bank. Less than a week ago, before the announcement of the new economic policy, this corner was the centre of illegal foreign currency dealings.

Nevertheless, the Lilenblum "exchange" is still open for business — as it has been since it was born after the imposition of currency restrictions during World War II. And the atmosphere of secrecy and suspicion which hangs over the place, in the doorways and alleys where cash changes hands, does not seem to have lifted at all.

A colleague from the Army Radio wanders by, asking questions. Somebody threatens to smash his tape recorder, and his glasses. The reporter makes a strategic retreat.

WHAT'S GOING TO happen now? What is Lilenblum's future? A short man in a white pinstripe shirt is less reluctant than most to talk. In a heavy Yiddish accent, he admits that there are some clouds on Lilenblum's horizon.

"What if people decide to go to the bank to change their money?" I ask.

"Then I'll do a *bissle* business in gold, maybe bonds. A little money-changing here, a little there. It depends on how things develop."

He points to the sky. "I've got no overhairs. Not like the banks. So I can take a smaller commission on a deal."

"And the police. Are you legal or illegal now?"

He responds with a smile. "Bless (Finance Minister) Simha (Ehrlich). We're free now." Patiently, he explains that until last Friday, dealing in dollars or other foreign currencies was an offence. By his tone and gestures, he makes it clear that it wasn't an offence in capital letters, just an economic offence in small type, a technicality.

HE IS mistaken, Lilenblum dealers are still illegal, according to Dov Kantarovich, controller of foreign currency at the Treasury. Kantarovich told *The Jerusalem Post* this week that the dealers are still illegal, because they do not have licences to trade in foreign currency.

Private individuals now have the right to hold up to \$3,000 in cash — in their pockets, if they prefer to. But they cannot make a business of buying and selling those dollars, or marks, or francs, or sterling. Kantarovich added that any individual with more than \$3,000 in cash is obliged to put the excess into a bank, or sell it.

Will the dealers be prosecuted if they buy and sell foreign currency without a licence? That depends on the police, Kantarovich said.

And what the police will do is anyone's guess. Even they don't know, admitted one puzzled senior police officer.

What is certain is that it will be more difficult to prosecute illegal foreign currency traders. In the past, when holding foreign currency was illegal, it was relatively easy to establish a case. The cash in a trader's pocket was sufficient evidence. Now, the prosecution will have to prove that he was trading.

If past experience is any indication, the police will probably leave Lilenblum dealers alone, except for those engaged in trading large sums, or smuggling money abroad. That policy is one of the reasons for Lilenblum's passion for secrecy; the big dealers usually have been turned in by smaller rivals on the street.

AN ELDERLY MAN, with the uncanny ability of smoking a cigarette while it hangs from his lower lip, tells me that the police picked him up in March, for possession of \$1,800. That was always one of the hazards of dealing on the Lilenblum "free market," he explains with a shrug of his shoulders.

"But then they told me that if I would give them information about a certain dealer, they'd leave me alone in the future." His look is one of sheer dismay. Can I imagine that the police would even think of asking him to sink to such depths?

So he was forced to pay a fine, he explains at some length. But the money — the evidence — was supposed to be returned to him, in full. That hasn't been done yet. And he says he will take the police to court, to force them to return the money at the current — and much higher — rate of exchange.

ONE OF THE REASONS that police never clamped down hard on Lilenblum was that they didn't know what effect their action would have on the market.

Some months ago, a police officer told me: "We just don't know what is going on in the black market. If we raid, do we drive the price up or down? And is that actually what we want to do?"

NOW THAT TOURISTS and private Israelis can exchange foreign currency freely and at realistic rates, one of Lilenblum's functions has probably become redundant. But that was only one of the reasons people did business on the street.

One forthright Lilenblum veteran explains. "A businessman returns from Europe with, say, \$1,000. He'll take \$500 to the bank, and deposit it or exchange it at the regular rate. And he'll pay taxes — up to 60 per cent — on it. The rest, he'll take to Lilenblum. He'll probably get a lower rate for his dollars, but since he won't pay taxes on it, he'll more than make up the difference."

"The Lilenblum dealer will make money too. On the difference between what he paid and what he can get at the bank, or from other sources."

"Those other sources," he goes on, "could be Israelis or immigrants who want to leave the country and take dollars with them, more dollars than they can exchange at a bank, more than the \$3,000 that each member of a family can legally put in a foreign bank account. They may be desperate to get their money out, and they'll pay a premium."

A network for smuggling money out of the country has been operating for some time, he says, sometimes under the cover of legitimate businesses which "launder" illegally-exported money by passing it off as legitimate overseas payment. The cost of the service is high, but there are people who will pay.

A couple of his cronies were standing nearby. They nodded their heads in agreement as he told me: "Lilenblum is far from finished."

AS I WALKED away, I noticed three men, huddled together, passing stacks of money between them. As I passed, one whispered: "Dollars. Wanna buy any dollars?" □

"DO YOU play poker?" Dr. Ya'acov Arnon, former director-general of the Ministry of Finance and current chairman of the board of the Israel Electric Corporation asked. I had come to solicit his opinion of Mr. Ehrlich's new economic policy.

"They're playing poker; but of a special kind," he said. "Not only don't they know the other man's cards, which is normal for poker. They don't even know what cards they themselves are holding. And that's very risky."

"It's a risk the man who is responsible for the economy should not have taken."

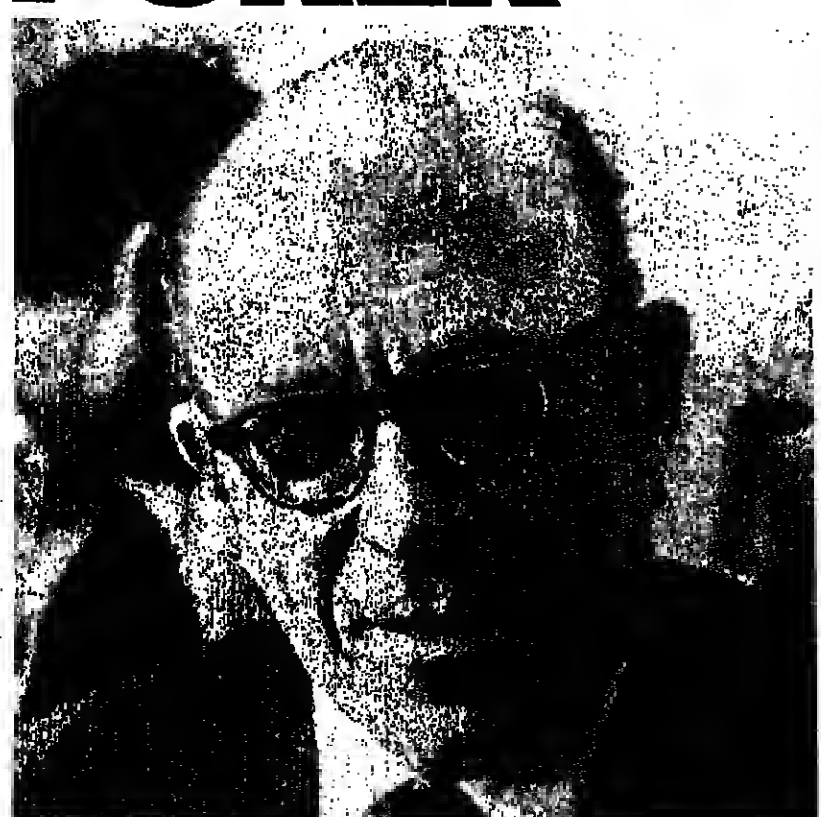
I had come to hear Arnon's opinion because of the growing impression of *déjà vu* I was receiving every time I considered the new policy. We have been through this before and not just once, and I seem to remember that it hadn't worked very well in the past. Arnon was director-general of the Treasury during the big devaluation and unification of exchange rates of 1962, and he was already a senior official at the Treasury during a similar exercise in the 1950s.

Why should it work this time, when in 1960 it had been such a disastrous failure, and the 1962 attempt was itself proof that the 1962 unification of exchange rates had not brought about the basic reform of the economy that had been predicted?

Arnon began to explain: "When you consider the new policy it should be divided into its two major components: the technical economic side, and the social effect it will have, due to the ideological basis on which it is predicated?"

"As to the purely economic

ECONOMIC POKER



aspect, I fully agree that the situation that developed over the past 10 years, of a multiplicity of exchange rates, had become intolerable. We should have had a major devaluation some time ago

and an abolition of the special import on imports and of the export incentives, which would have led to a unified rate of exchange over a period of a year or so. "Part of this is in fact what

הכרזת מלחמה

IN A WORLD that relies on killer shocks, lubricates, saturates, poisons and airport memoranda for cinematic enjoyment, encroaching deserts have an inevitable fascination. Disaster threatens again — sufficiently far away not to be an immediate threat, but nevertheless thrilling in its possibilities. The UN even came up with a special word for the phenomenon — desertification — and held a much-publicized conference on the subject two months ago in Nairobi.

In this dance of impending doom, Israel is curiously out of step. "Making the desert bloom" has long been a cliché here, from the days when this country was still the object of international admiration. Today, the world appears to have forgotten the fact that flowers are indeed blooming in the Negev. The Western media went to town on the terrible consequences of the spread of most of the world's deserts, but gave little attention to the optimistic and eminently practical implications of Israel's desert agriculture. Good news is less exciting than bad. And science is less exciting than politics.

"One of the basic tragedies of the desert today," says Professor Arich Issar, acting director of the Desert Research Institute (DRI) at Sde Boker, "is that it's a social-political issue."

No one knows that better than the Israeli. While pistachio trees grow in the Negev on two cups of water a year, and kibbutzim use water that is four times more saline than was considered the limit 20 years ago, the media chose to concentrate on the political overtones of Israel's presence at Nairobi.

So when the Arabs led 56 Third World and Communist countries out of the hall when the Israeli delegate started speaking, the sheer absurdity of the gesture was lost on most observers. These people were walking out on a country that has concrete solutions to offer, not only on how to prevent deserts from spreading, but — more important — on how to cultivate them.

THE DRI stands atop Nahal Zin beside Kibbutz Sde Boker. It is now the second campus of the Ben-Gurion University of the Negev, and there are grandiose plans for new buildings. But far more important than impressive architecture, says Arich Issar, are the applied research projects going on at the institute.

The desert scientists do not live in an ivory tower. Nor do they want to do so. The Institute has a definite philosophy behind it. "Rebuilding the desert cannot be done by remote control," says Issar. "You can't live apart from the desert if you want to work with it. You have to be part of it, you have to live in it."

Many of the institute's researchers have moved from the northern and central parts of Israel to Boreshaba. Some, like Issar, live on the Sde Boker campus. And all are aware not only of the job in hand — regenerating the desert for agriculture, industry, habitation and recreation — but also of its historical, political and philosophical context.

One thing is clear: desertification, at least in this part of the world, is the work of man, not climate. There has been no ecologically significant climatic change here for nearly 10,000 years, yet the Negev has degenerated from an agricultural area into a desert.

The Negev was carefully

cultivated throughout the Nabatean-Roman-Byzantine era. But the Moslem conquest in the 7th century C.E. led to a rapid deterioration. "Propaganda," said the Nairobi conference. But the fact is that the wars and instability following the Moslem conquest led to a rapid downgrading of the Negev's sensitive ecosystem. Permanent settlements were abandoned, trees and shrubs were torn up for fuel, and the sheep and goats of an increasing number of pastoral nomads began to overgraze what remained.

If there is no human interference, it takes between 17 and 20 years for the sagebrush community of the Negev to regenerate or return to its climax, as the scientific phrase has it. But any kind of improper land use — anything that can disturb the extremely labile desert ecosystem — can set this regeneration back hundreds of years. Says Professor Michael Evenari, head of the DRI's ecosystems project: "The combination of spatial, temporal and quantal uncertainty as to rainfall means that the vegetation fluctuates by a factor of at least 10. Whatever man does to this system, even a small change, can disturb the balance."

"This is the question," says Issar. "How can we build a developed desert agriculture without destroying the balance?"

THE ISRAELI WAY is to work with the desert. "Where the tendency in the States is to impose man on the desert," says Issar, "and the Beduin live on what you might call the fall-out of the desert, we aim to become part of it, raising its ecological balance in the process, careful that we don't disrupt it."

A striking advance in understanding this balance may have come from mathematics. The institute's chief climatologist, Professor Louis Berkovsky, has built a mathematical model indicating that it may be vegetation that causes rainfall, not vice versa as is popularly believed. He explains this reversal of our preconceptions thus: since the soil is warmer where there is vegetation, it also warms the lower layers of the atmosphere; this makes the atmosphere unstable, causing convectional air currents which bring rain.

If Berkovsky is right, there could be a novel if almost mythical explanation for drought. It may be nature's way of regenerating itself, of pushing out the population when the desert is overgrazed and the sparse vegetation has practically disappeared, thus giving itself time to regain its ecological balance.

Today, however, the human population can often no longer move. In the Sahel region of Africa, for instance, the vast famine due to drought might not have occurred 300 years ago. The tribes would have encroached on fertile lands further to the south, and then returned to the Sahel some years later, when the desert vegetation had regenerated. They had, says Arich Issar, "what you might call a long-term reserve of emigration." But today there are national boundaries, and the tribes can no longer move freely. So they stay and exhaust the meagre desert resources. And the cycle of destruction starts.

SOPHISTICATED technological cultures can trigger the disruption as easily as primitive ones. Desert regions near towns and cities are ideal industrial sites; there is plenty of space, commuting is



THE LIVING DESERT

While the world is worried by 'desertification,' Israel has made great strides in keeping the desert from spreading—and cultivating it. LESLEY HAZLETON visits the Desert Research Institute at Sde Boker. Photos are by DAVID RUBINGER.



(Left) New plantation based on Nabatean system, near ancient Avdat. (Above) Experimental pond for growing algae at Sde Boker. (Top right) Drip irrigation.

easy, and industries will not pollute residential areas. But they will pollute the desert, as Israel's experience with chemical industries near Arad has shown.

Next year the Ramat Hovov complex of chemical industries will go into operation just a few kilometres south of Boreshaba. But this time the ecologists are in on the zero line. Michael Evenari's ecosystems group will monitor all phases of the complex's construction and operation, with the full cooperation of the chemical industries themselves — one of the first instances of such cooperation in the world.

Whether the industrial monitoring will protect the delicate desert system remains to be seen. But desert agriculture has already proved itself. It would seem impossible to create any thriving agriculture in an area with only 20-70 mm of rain a year. Yet the Nabateans did it, with a system of thousands of farms throughout the whole of the northern Negev, the largest of which was Avdat.

Today, Avdat is a flourishing farm once again. Evenari and his team have renovated and improved on the Nabatean system, using only available rainfall. On the hills beneath their majestic capital city, the Nabateans dug channels into the slopes to carry runoff rainwater down into the fields in the wadi.

Only a small part of the vast Nabatean farm has been reconstructed, but with striking success. Almond and pistachio trees are flourishing — on 100-150 millilitres of water per tree in non-drought years, and on merely 35 millilitres (or two cups of water)

in drought years such as this last one. Now the Avdat team has started a commercial operation — a nine-acre plantation of pistachio saplings, which will yield a respectable crop in five years' time on no more water than what is channelled from the winter rains.

The system is now being used on a large scale in Afghanistan, Australia, India, South Africa and Botswana. But its main future in Israel will probably be in the creation of "orchard-parks" at suitable spots throughout the desert, where glades of fruit trees and shade trees will offer respite to desert travellers. For commercial agriculture, Israel's desert scientists have developed far more intensive methods.

THE BIG breakthrough is in the use of brackish water. This revolution is due to the use of drip or trickle irrigation, an original Israeli invention of the mid-1960s, whereby controlled amounts of water are fed directly to plant roots. The system was developed to save water; but it also allowed the use of saline water, since the direct supply to plant roots limited the degree of soil salinity.

Nearly all deserts have natural brackish water aquifers, renewed by annual rainfall. In the Negev, these are just 50-100 metres deep. Arava settlements now use only brackish water for irrigation, and Kibbutz Yotvata has a highly sophisticated drip irrigation system, with a computer controlling the amount of water released according to such variables as temperature, wind, and soil dryness.

Yields of crops such as tomatoes, sugar beet, wheat, melons, cucumbers and watermelons are excellent on brackish water irrigation. And with certain crops the specific content of the substance important to man rises due to salt stress (in the case of sugar beet, the substance of course is sugar).

More important still, deep confined brackish water aquifers — fossil aquifers at a depth of up to 1,000 metres — have recently been discovered. By Negev standards, they are fresh water ("only" 800 part per million chlorides and 3,000 ppm total dissolved solids). These aquifers could supply a flourishing Arava agriculture for up to 100 years, or the Negev and the Arava together for 50 years. But pumping the water up to the surface and preventing collapse of the aquifers will be a problem.

Desalination is another possibility — so far a very expensive one. So the closed-systems team of the Desert Research Institute is delighted with its latest project — a seawater greenhouse in the middle of the Negev which desalinates its own water, using only solar energy.

The striking anomaly of a seawater greenhouse in the middle of the desert has a simple explanation. Although such greenhouses will eventually be set up near the sea, the prototype was built in Avdat so that Sde Boker scientists could have easy access to it. Seawater was brought in by tanker and poured into a specially constructed pool. The greenhouse was then completely self-sufficient.

It works on two energy

resources that are plentiful in the desert: sun and wind. The greenhouse has a double roof. The seawater is pumped over the outer surface of the inner roof with a windmill powering the pump), thus cooling the greenhouse in the heat of the day. The sun evaporates some of the water. The water vapour collects on the inner surface of the outer roof and runs down into gutters, which feed it into drip irrigation pipes inside the greenhouse. The remaining seawater flows back into the pool (in commercial use it would flow back into the sea), and can first be passed through pipes beneath the soil to heat it on cold winter nights.

Chrysanthemums crowd the greenhouse right now, "simply because they're pretty to work with." But since the vaporized seawater is as fresh as fresh can be, anything at all could be grown in such a system. Variations on this idea, say scientists on the closed-systems team, will determine the whole future of desert agriculture.

IT IS EASY to envisage desert oases with greenhouses on top of the homes supplying all the food requirements. And indeed, many of the desert scientists allow themselves the luxury of occasional futuristic fantasies.

But another project using desert resources to the fullest (this time, sun and space), requires no fantasy, although it looks as if it belongs in a sci-fi novel.

Bright green water gurgles and wells up in large, U-shaped pools. At one end of the U, the green spurts up in a small fountain; at

the other, it flows sluggishly around, a white foam on the surface increasing the shocking brightness of the green. This is the "algae project."

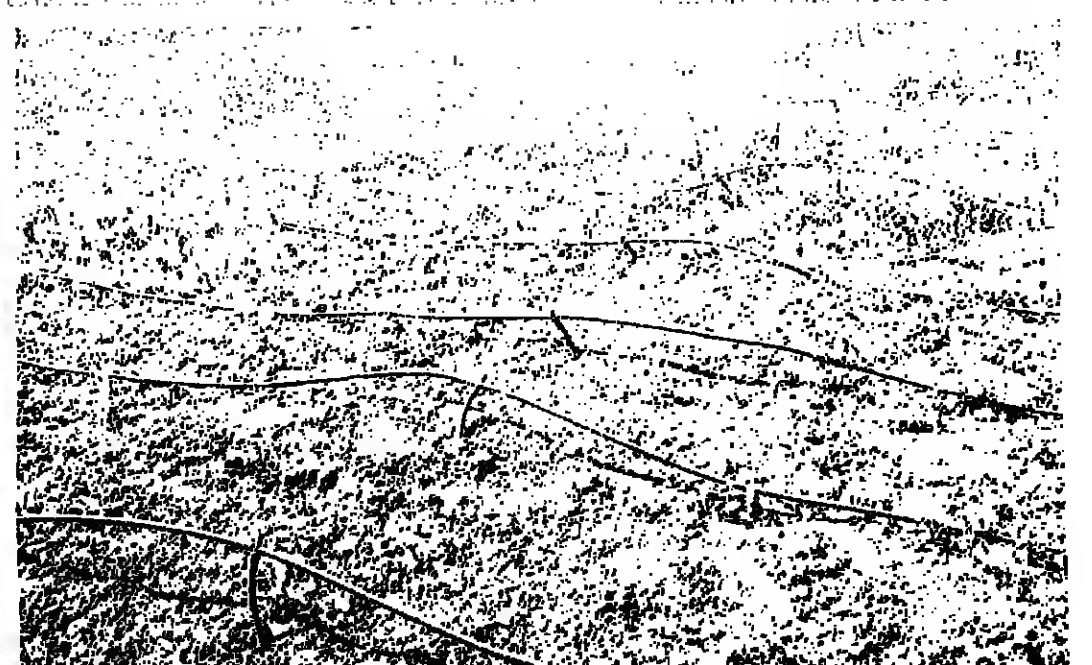
Sde Boker scientists, led by Professor Amos Richmond, are growing algae in intensive-breeding brackish-water ponds as a high-protein feed additive.

The algae are harvested daily by slaving the water. They are then sieved again in a laboratory until the mixture looks like pureed spinach, and dried. The result looks like dark green freeze-dried coffee (strangely enough, if you actually freeze-dry it, it comes out a bright green powder).

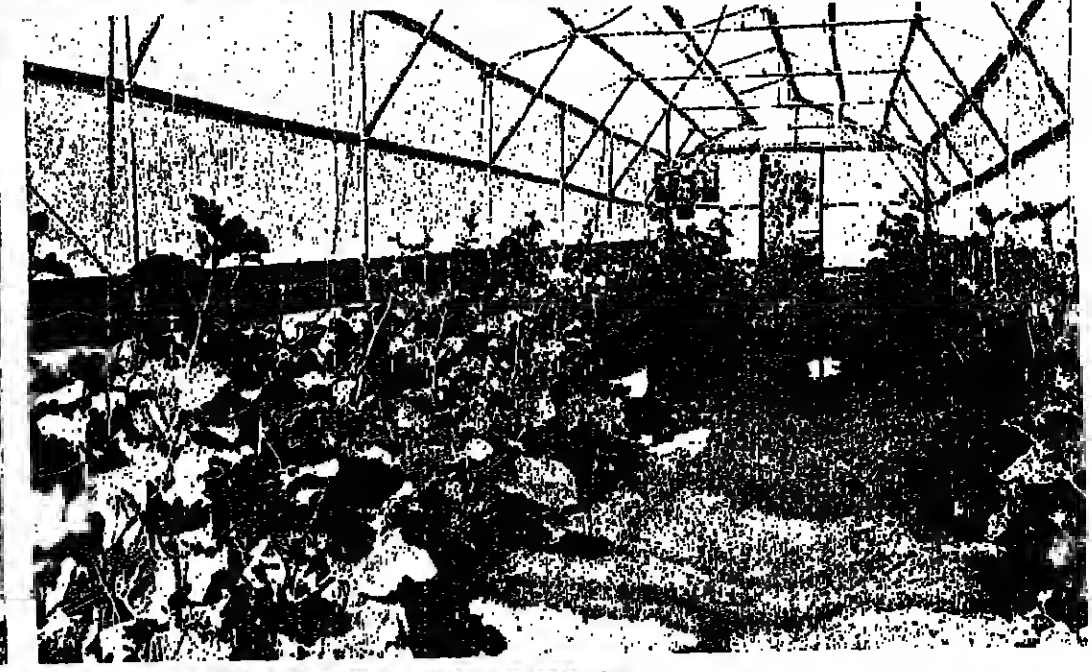
It smells foul, but tastes good — rather like an appetizer one would nibble with a martini. But martini fans will not be able to taste it yet — the scientists are hesitant about using it in food for human consumption because of the high mineral content of the brackish water in which the algae are grown.

Eventually, the algae ponds will cover 1,000 dunams each, and will provide not only animal feed additive, but also enzymes for the production of biochemicals.

Such projects, however, are only part of a far larger concept. If the DRI scientists have their way, the Negev will become a productive, habitable desert; not a threat to man but an important area for food, industry and recreation. They have no doomsday visions of the desert spreading to engulf the rest of Israel, but an optimism based on a deep love and respect for the land and concrete projects for its development. □



(Below) Vegetable growing at the Negev Research Station, Boreshaba.



هكذا من الأصل

LAST visited the West of Ireland over 30 years ago, when I was a student in Dublin. This year I returned — an Israeli. To my relief, there was no loss of enchantment.

A few changes were apparent — the occasional industrial plant (often set up by West Germans), the tiles which had replaced thatched roofs (except in cottages built especially for tourists); cars, which had supplanted carts; and the television sets and snooker tables, which had muted or destroyed the atmosphere in some of the pubs.

But when you are in a village with 250 inhabitants and 13 pubs, there are still enough unspoiled bits to make for. And your West-of-Irelandmen is the most gregarious, hospitable and inquisitive man in the world. Of course, you have to discount the Blarney — but that's part of the fun, and as long as it comes in the most musical, colourful and eloquent English spoken anywhere, it is part of the magic.

"I come from Jerusalem" is an open sesame to a wonderful world of recollections. Eyes widen and the reaction is spontaneous. "Tis from the Holy Land ye are?" "You're from the home of Our Lord?" "You're a Hebrew?" or the stunner "Are you a Jew-man?" And although the Irish seldom bother to listen, they will take time out to hear about Jerusalem — hilly, before they tell you what they have to say.

TELEVISION has brought greater sophistication and awareness. Thirty years ago, in the village of Cong in County Mayo, I had asked the local historian whether he had met Jews.

"Now early in the century," he replied, "we used to have a lot of Jews around here selling silks and things. They're a great race for business. They are that. You can't beat them. They must make a lot of money so they must." He went on: "The Jewish language must be very hard to learn. Sure, I've often heard it said that if you put a baby on a desert island and don't teach it any language, it will grow up talking the Jewish language."

Today, everyone is better informed, although few were very interested in the Middle East. One man did mumble "We hear a lot about the PLO — but then I don't understand these things, they're too complicated." And another one asked "Are you one of the PLO Israelis?" Apart from that, I encountered no comment on politics — which enhanced the luxury of not a word about the Middle East over the air or in the newspapers for a few weeks.

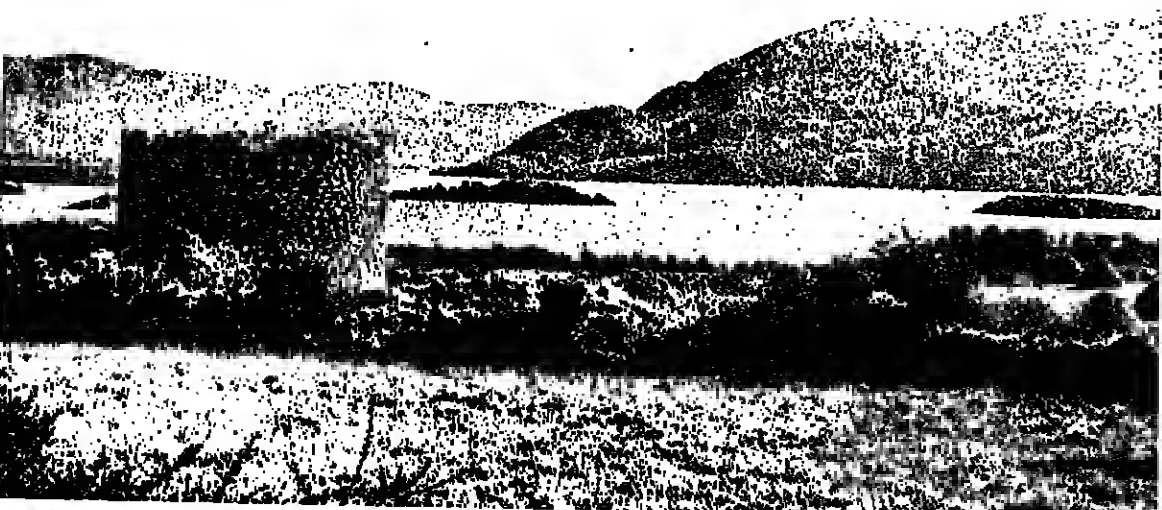
Just before my arrival, Irish television had screened *Ezra's*, which had made a deep impression. "Bejaesus, it was wonderful what you did to the British. I wish to God we could do the same" was a reaction heard on several occasions.

The other great impact had been made by the Eusebio raid. An elderly man, who had never travelled more than 50 miles from his birthplace in County Clare, told me: "I read the book *Raid on Eusebio* and I enjoyed every word. Only the Israelis could have used such imagination. It was wonderful — especially as it was against Amin, for whom I have no use."

And a barman, who had read *Ezra's* and *Cast a Giant Shadow* twice, commented: "It is wonderful how you got the better of all those against you. Like us, you are the underdog — that's what we admire in you." To which a husky

AN ISRAELI AT THE COURT OF ST. PATRICK

On his first visit to Ireland in over 30 years, GEOFFREY WIGODER finds some surprising awareness and naivete about the Middle East.



farmer raised his glass of stout with a toast "To Israel and Ireland — sure, we've nothing against each other."

Many reactions were naive. But some revealed an innate sophistication. One day I got talking with a middle-aged roadworker, reeling on his spade at the side of a country lane. He had never been out of Ireland and seldom out of the county. Still, he was willing to expatiate on the Middle East:

"You're from Israel? Well we have our own Israel here, what with the North and the South. And, like with you, it's the British who are to blame. They tried to do in Palestine — you don't mind my calling it that, do you — what they did to Ireland. Divide and conquer — that was always their motto, and it still is. All your trouble dates from the First World War. The British wanted to beat the Germans and they needed the Jews' money, so they promised them Palestine. They needed the Arabs' men so they promised them Palestine, and that was the cause of the trouble."

He shifted his spade from one hand to the other, leaned on it again and continued: "But the Jews need their own land — and it's a great job they're doing there. But it's difficult. You see, you can't make an agreement with the Arabs because they're not — dependable. Sure, their signature on any agreement would only be worthless. In any case, they're trying to let the Russians in and the Russians are only after trouble."

I WAS SIMILARLY surprised by the knowledge displayed by a Mayo farmer, much the better for drink, who raised his glass to me when he heard where I was from. "Never again," he said somewhat unsteadily, "never again will the Jews have to wander or be persecuted as they were by the Germans. And they didn't have anything to thank the Poles for either — not like the Dutch, who made the effort to help them. But now they have shown the Arabs and got their own land — and nothing will ever get them out of there."

A man in a Galway bar expressed his surprise at a recent experience. "I do be working in a factory down the road," he informed me, "and we got an export order to Qatar. That's someplace in the Middle East. Anyway as we're making the order up, we get a telex asking us to give an assurance that no parts of our product were made in Israel. Now, that's what I call going too far."

There are other aspects of Israel that intrigue them. For one thing, the name is gratefully associated with oranges: "You've the best and juiciest oranges in the world." Indeed there's a local fruit shortage, and the bottles of Jaffa orange juice stocked in every village shop are welcome and popular.

Then there is admiration, tinged with a certain embarrassment at their own lack of success, in the revival of Hebrew. And more than once the final handshake was accompanied with the word "Shalom" (although there was also the schoolmaster who asked "Is it the Islamic language you do

be speaking in the Holy Land?" In a Donegal bar, a local man who had lived in New York for many years greeted me with a loud *Hava Nagila*, which he sang right through, insisting that I join him in a hora.

A frequent reaction was to go into great detail about Jewish friends and employers, during stays in England and America. These were accompanied by assurances that these Jews were the most kind and generous people that had ever existed. However the association of Jews with wealth is often implicit. A policeman (off-duty) in a bar (after-hours, but who counts) gave his analysis, basing his image of Israel's success on its being a very rich country — thanks largely to the support of Jews from other parts of the world.

THE MOST TOUCHING responses were to be found in a religious context. "You're from Jerusalem?" a young hairdresser said to my wife. "Why, I never knew people lived in Jerusalem, I thought there were only the Holy Places of Our Lord." She bent forward and lowered her voice. "And are there many miracles you've been after seeing?"

Or again, engaged in my favourite occupation of poking the blackberries along the country hedges, I was joined by a boy of nine.

"Where are you from?" he asked. "From Jerusalem." A minute's pause.

"And are you in church all the time?"

A little later, seeing my long-haired son, he was convinced. "Now I know you're from Jerusalem. Your boy there looks like one of the Apostles."

But with more knowledge an eight-year-old girl serving behind a bar (sic) in Mayo took it in stride. "Are you a Jew or a Moslem?" was her first query. The second: "Have you ever been on the road to Jericho and seen where the Good Samaritan was?"

And not infrequently, even in the most isolated places, one encounters the Israeli connection. "My niece spent a few months on a kibbutz and said it was the most marvellous experience of her life" (somewhere in County Limerick); "My brother is off to Haifa soon to work two years with the Bahal" (in Kerry); "I had an Israeli girl-friend and I followed her to Jerusalem. I lived almost a year in Nahlat" (Clare). And the charming teen-ager in a Mayo pub who reacted with "I lived for a year in Tiberias," and called over his father, an officer in the Irish army who had spent a year as a UN observer on the Golan Heights and who evinced what seemed to be a very genuine sympathy and admiration for Israel. Not to mention the couple from Jerusalem met in Limerick who were taking their first journey outside Israel and had chosen Ireland because their baby daughter's name was "Irit" (Irishwoman).

The admiration and respect for Israel wasn't all Blarney. It is deeply ingrained with a real feeling of identification. There is probably no more magical mystery tour for a travelling Israeli than the West of Ireland. Not to mention the additional bonuses — such as the Irishman who said: "Two things I hate. Race prejudice and the f—ing black men." Or finding, in Sligo, the still-existing firm of my favourite-named collector, which I had discovered in the phone book 35 years ago: "Argus and Phibbs." □

BETTER RESULTS

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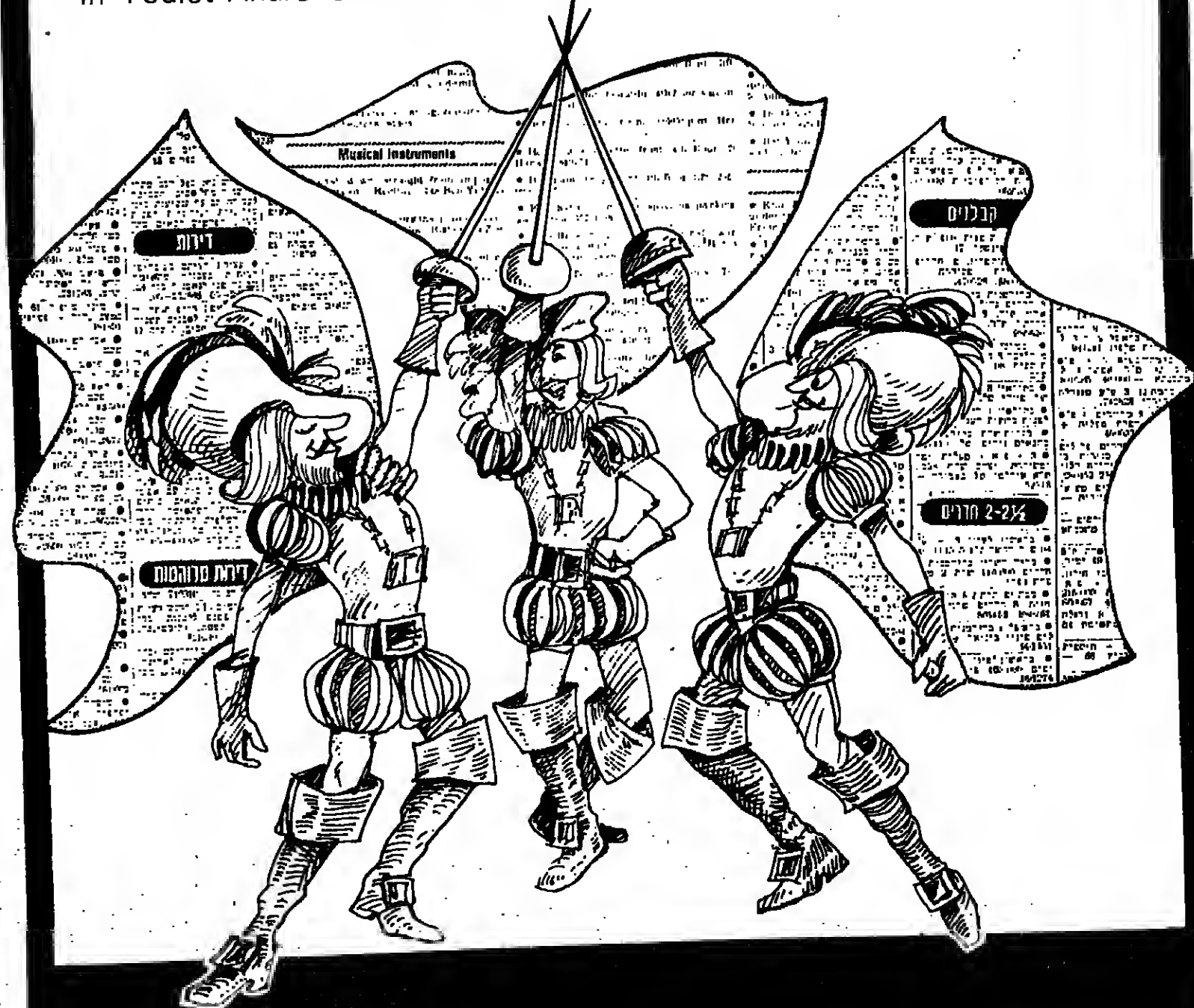
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Classified advertisements for publication on Friday in Hebrew and English can be handed in any day to any approved advertising agency or directly to an office of Haluah Hakaful, so as to reach the main office of Haluah Hakaful by the Wednesday evening preceding publication.

All advertisements so handed in will be translated into English and will appear on Friday in The Jerusalem Post, in addition to publication in Yediot Aharonot and Haaretz!!



THE MIGHTY COMBINATION

הכזה מן האוכל

THE NEW SEASON has opened, and we now have an idea of what the country's orchestras will be like during the coming year. Some have new names, some have new frameworks, some have new leadership, some have made major personnel changes.

The Israel Chamber Ensemble has become the Israel Chamber Orchestra, under Rudolf Barshai, the famous former conductor of the Moscow Chamber Orchestra; the Beersheba Chamber Orchestra, seeking to elevate its public image, now calls itself the Beersheba Orchestra, and has Mendi Rodan as its chief conductor; the Jerusalem Symphony Orchestra of the Israel Broadcasting Authority is awaiting the completion of changes demanded by Gary Bertini, when he accepted the chief conductorship. (The Jerusalem Orchestra has suffered a serious loss of blood — some of its musicians have joined the Israel Philharmonic, while others have left the country and gone back to the U.S.)

Another orchestra — the Galilee Orchestra — is in the process of formation, and is preparing for its first public performance under its conductor, Yitzhak Tavori. It realizes only part of its ambitious musical programme, everyone will win.

BUT ABOVE all, there is the Israel Philharmonic Orchestra, which opened its season on a high note. It is clear that the love affair between the orchestra and its musical director, Zubin Mehta, is still in full bloom. This produces the most inspired kind of music-making. And when there is a soloist like Isaac Stern — who has reached a new peak of creativity, peerless musicianship and glorious excitement on the violin — one can only resort to a cliché and say that there is only one IPO.

Being the country's premier orchestra — and one of the world's best — is not without its problems. The IPO has been frequently accused of "poaching" — luring musicians away from local orchestras, and thus lowering the other groups' standards and impeding their progress. Recently, the IPO management's decision to prohibit conductor Igor Markevitch from opening the Jerusalem Symphony Orchestra's season was criticized as evidence of its "big brother" attitude and callous lack of concern for the welfare of the smaller and weaker bodies.

One of those who has complained bitterly about the IPO's attitude is Mrs. Michal Zmolra-Cohen, director of music programmes at the Israel Broadcasting Authority. That attitude caused the Jerusalem Orchestra countless problems before the season even started.

Mrs. Zmolra-Cohen has nothing against the fact that the IPO is Number One and is determined to remain that. She says she is willing to fight for the IPO's rights, when it comes to higher subsidies or any other possible help from the responsible authorities, to help it maintain its high standards.

But while she understands that musicians naturally want to improve their professional standing and standard of living by afflicting themselves with the prestigious IPO, she is critical of the IPO's hiring practices as she sees them. "There are certain ethical principles which must be maintained," she asserts, "including honouring the contractual obligation of a musician to give notice, at least three months prior to the expiration of his contract, that he intends to leave."



Gary Bertini, of the JSO and (right) Zubin Mehta, musical director of the IPO.

A NOTE OF DISHARMONY

One of the problems faced by the Jerusalem Symphony Orchestra, under new chief conductor Gary Bertini, is replacing some of the musicians who have left it during the past year. Their departure is the cause of some friction with the JSO's prestigious rival, the Israel Philharmonic, writes Music Editor YOHANAN BOEHM.

THESE CHARGES and others — including the assertion that the IPO has on occasion engaged musicians whom it does not really need, simply in order to deny their services to other orchestras — have been denied most strenuously by Abe Cohen, the IPO's secretary-general. Cohen opened his files to this reporter and maintained that all the IPO's dealings are above board.

According to Cohen, Igor Markevitch's contract stipulates that he is under the sole management of the IPO. Nevertheless, the IPO would have been willing to allow Markevitch to conduct the JSO, say six months before or six months after his appearance with the Israel Philharmonic. But it is an entirely different matter when the proposed Markevitch-JSO appearance comes only six weeks before he is to conduct an IPO subscription series. No orchestra anywhere in the world would react differently, Cohen insists.

The IPO, Cohen says, is scrupulously ethical in its hiring practices. It never signs a contract with an orchestra musician



unless it gets a written statement, from the musician himself, that he is under no conflicting obligation to another organization. He says that, to the best of his knowledge, the IPO has never engaged a musician under contract to another orchestra, nor has any musician ever broken his contract to take a position with the IPO. Furthermore, he notes, the

musicians tried to find their way out of the Jerusalem Orchestra as soon as they could. Indeed, the IPO includes many players who started off their careers in the Capital.

When Mendi Rodan took over the leadership of the JSO in the 1980's, it took great strides forward and became an honourable Number Two. But Rodan left after nine fruitful years, and the orchestra reverted to its previous practice of relying on guest conductors, who came and went without doing much for its training and integration.

Lukas Foss, a most gifted musician, conductor and composer, took over for three years; under his directorship, the orchestra's weekly concert moved from the YMCA Auditorium to the splendid Jerusalem Theatre. Foss's programmes reached a wide public and the JSO established a broad base, particularly among the younger generation. Marathons and other gimmicks helped to popularize these concerts.

But unfortunately, Foss did not provide the orchestra with the strong hand and tireless training it required, and the JSO did not improve.

Embarking on a programme of expansion, the orchestra found that hardly any local musicians were available — our institutions of higher learning apparently neglect to guide their students towards a career in music — and it tried to get new blood by recruiting young musicians from the U.S. They came — and most of them were really valuable material — but they also went, many of them after only a year or two.

Why did they leave? First and foremost, some musicians are migrants by nature — they want to see the world, try out as many orchestras as possible, gain experience and eventually settle down under the best possible conditions. They were not Zionists, and nothing was done to make them feel at home. Language was often an insurmountable barrier, but the consideration — last and most convincing reason for many of them — was the "threat" of army service, with which every newcomer must contend.

This experiment has proved to be costly, and orchestra authorities must do some new thinking on the matter. More Israelis should be encouraged to join local orchestras, or musicians from abroad should be engaged under longer contracts, and a serious attempt should be made to integrate them into our society, not treat them as strangers just passing through.

That means a different approach by the various managements and by colleagues. In the case of the Jerusalem Symphony Orchestra, where the majority of the musicians are established and settled here with their families, special attention should be paid to the personal needs of newcomers. It is easier in Beersheba or Netanya — and now at Carmiel, with the Galilee Orchestra, where nearly everybody is a newcomer — to attend to the problems of integration. But the large Jerusalem turnover demands something different, as the orchestra has reached its numerical saturation point (80), and needs consolidation badly.

Gary Bertini has made his appointment as musical chief conditional on a number of far-reaching changes, which the management has accepted. Now we must wait and see if Bertini succeeds in getting the JSO out of the doldrums.

Under these conditions, many IPO cannot be blamed for the way individual players deal with their former employers. SINCE IT WAS first created, the Jerusalem Symphony has had to fight an uphill battle. And it has always played second fiddle to the IPO. The IPO started off with a top membership, provided by Brodsky Huberman. It also had adequate funding from the very beginning. In addition to Arturo Toscanini and William Steinberg as its first conductors, and a selection of the best international instrumentalists as soloists. The JSO, on the other hand, started off as a small and insignificant studio ensemble. By the years, it finally emerged as a symphony orchestra. Its professional progress was impeded, by the demands of Israel Radio, which required a large number of different programmes and could provide only a minimum of rehearsal time.

Under these conditions, many

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POST PULLOUT GUIDE The Poster

THEATRE

All performances are in Hebrew, unless otherwise stated.

Jerusalem

BECKUNG IM HERBST — With stars of the Theater in der Josefstadt of Vienna. (Jerusalem Theatre, Monday)

DEEP WATER — Habimah production by Yehoshua Sobol. Directed by Nola Chilton. Music by Yoni Rechter. (Teavia, 30 Ibn Gvirol, Monday at 8 p.m.)

THE EMIGRANTS — A bitter searing story of two emigrants from a communist country, a peasant who escaped to write a book on freedom but lost the urge. (Khan, opposite Railway Station, Tuesday at 8.30 p.m.)

IN THE FRAME OF HER LIFE — The Khan Theatre's adaptation of the story by G.Y. Agon. Directed by Michal Govrin. (Khan, opposite Railway Station, Saturday at 8.30 p.m.)

MARATHON — A tour de force of a play by French playwright Claude Couteux, about three men actually running a marathon race. Under the brilliant direction of Belgian Jonathan Marcor, with the Khan's cast of three actually running for about two hours. (Khan, opposite Railway Station, Thursday at 8.30 p.m.)

SOFT PEOPLE — Experimental theatre produced by the Odor group. (Jerusalem Theatre Upstairs, Saturday at 11.15 p.m.; Wednesday at 8 p.m.)

THEATRE GAMES — Impresarial show in which the technical, behind-the-curtain art of theatre becomes the centre-stage performance. With Israel Gurion and others. (Khan, opposite Railway Station, Monday at 8.30 p.m.)

Tel Aviv

ALL MY SONS — Arthur Miller's play about World War II prefronters. Produced by the Cameri Theatre. (Nahmani Hall, 17 Nahmani, Wednesday and Thursday)

BEGUNUNG IM HERBST — (Ochil Sham, Saturday)

DO YOU KNOW THE MILKY WAY — A farce, conceived play set in a mental asylum about a soldier seeking his lost identity after returning from war. (Habimah's Small Hall, Tuesday and Wednesday at 8.30 p.m.)

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Elud Monor. (ZOA House, 1 Daniel Frisch, Saturday at 9 p.m.)

FOUR WOMEN — Habimah Theatre production. (Habimah's Small Hall, Saturday, Sunday, Wednesday and Thursday)

OPERA

THE ISRAEL NATIONAL OPERA — Producer: Edla de Philippe, Conductors: George Singer, Alexander Tarkel, Arish Levanon.

LA TRAVIATA — By Verdi, Cast: Esther Baumel/Susan Elcheberger, Lule Bilbo, Walter Plante, Richard Shapp. (Tel Aviv, Saturday)

FOR CHILDREN

CARTOON FESTIVAL — (Jerusalem, Israel Museum, Monday at 8.30 p.m.)

FLIPPER AND THE PIRATES — (USA Film, Jerusalem, Israel Museum, Thursday at 8.30 p.m.)

OGG AND MAOOG — Musical satire written by Yehoshua Sobol. Directed by Nola Chilton. Music by Yoni Rechter. (Teavia, 30 Ibn Gvirol, Monday at 8 p.m.)

HIS NAME GOES BEFORE HIM — Satire by Ephraim Kishon. Still timely though written over 20 years ago. (Habimah's Large Hall, Saturday, Sunday and Thursday)

NOTES ON A SCANDAL — New play produced by the Cameri Theatre. (Cameri, 101 Disengoff, Saturday through Thursday at 8.30 p.m.)

IN THE FRAME OF HER LIFE — (Sot Losen, 38 Weismann, Thursday)

MARATHON — (Nahmani Hall, 17 Nahmani, Saturday)

REPENTANCE — A lively, funny show about the current fashion of returning to religion and other religious and political beliefs, written by Yehoshua Sobol, directed by Dan Ronnen, performed by a very good cast of five. (Teavia, 30 Ibn Gvirol, Saturday at 8 and 10.30 p.m.; Wednesday at 8 p.m.)

SATURDAY, SUNDAY, MONDAY — Eduardo de Filippo's comedy of family life in Naples is fairly amusing despite staging which leaves much to be desired. Delightful performances in small parts by Eran Dagan and the ever reliable Raphael Kacikim. (Habimah's Large Hall, Tuesday and Wednesday)

THEATRE GAMES — (Beit Leoni, 38 Weismann, Wednesday at 8.30 p.m.)

Haifa

THE NIGHT OF THE TWENTIETH — The Haifa Theatre's play about the origin of the Hebrew word for the twentieth century, written by Nola Chilton. (Haifa Municipal Theatre, 30 Pevner, Sunday at 8.30 p.m.)

SUMMER RESIDENTS — By Maxim Gorky. Directed by Nola Chilton. (Haifa Municipal Theatre, Saturday, Tuesday, Wednesday, Thursday)

Other Towns

THE EMIGRANTS — (Arad, Monday)

THE GLASS MENAGERIE — Beersheba Theatre production of the play by Tennessee Williams. (Beersheba, Sunday, Monday and Tuesday)

OGG AND MAOOG — (Avihail, Saturday)

KAROL AND MAUDE — New play by Beersheba Theatre (Beersheba, Wednesday and Thursday)

HIS NAME GOES BEFORE HIM — (Kiryat Omer, Wednesday)

VIEW FROM THE BRIDGE — Arthur Miller's 1955 play examines the plight of illegal Italian immigrants living in the U.S. during the Depression. (Kiryat Aza, Cultural Centre, Wednesday; Yokneam, Community Centre, Thursday)

DANCE

HATHEVA DANCE COMPANY — Voices (Christopher Bruce); Rooms (Anna Sokolow); Rainbow Rends my Shoulder (Donald McKayle). (Beersheba, Karen, Thursday at 8.30 p.m.)

EUGENE ONEGIN — By Tchaikovsky. Cast: Walter Plante, Harriet Sykes, William Reed, Richard Shapp, Susan Elcheberger, Margaret Pearman. (Tel Aviv, Wednesday)

DANCE

HATHEVA DANCE COMPANY — Voices (Christopher Bruce); Rooms (Anna Sokolow); Rainbow Rends my Shoulder (Donald McKayle). (Beersheba, Karen, Thursday at 8.30 p.m.)

A BRIDGE TOO FAR — Rehearsal Field Marshal Montgomery's "Operation Market Garden" — the airborne assault of six bridges on a major road leading through Holland, to

For last-minute changes in times of performances, or where shows are not available, please contact Box Office.

FRIDAY, NOVEMBER 4, 1977



Oliver Reed and Karen Black in a relaxed moment from the menacing thriller "Burning Offerings."

ENTERTAINMENT

Jerusalem

ENRIQUE MACIAS — The French singer and his orchestra. (Binyamin Ha'oma, Saturday at 8.30 p.m.)

EVENING OF JAZZ — With Mel Koller, Aharon Kaminsky, Victor Fonerov. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

HANCOCK ROSEN — In an evening of pantomime. (Pargod Theater, 54 Beasat, Saturday at 8.30 p.m.)

ISRAEL FOLKLORE — The Hore dance troupe (Khan, opposite railway station, Wednesday at 8 p.m.)

MUSIC

All programmes are at 8.30 p.m. unless otherwise stated.

Jerusalem

ISRAEL DAON SOCIETY — Works for violin, organ and harpsichord by Enoch, Aharon Kaminsky, Victor Fonerov. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

JERUSALEM SYMPHONY ORCHESTRA — Scandinavian music by Grieg, Schumann, Nielsen. (Jerusalem Theatre, Series 1: Tuesday; Series 2: Wednesday)

CONCERT FOR YOUTH — "Rounds around the world." Kamila Kolchinskaya, conductor. (Saturday)

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No. 3. Works by Kopylov, Bloch, Sibelius. (Mann Auditorium, Series 7: Saturday; Series 8: Sunday; Subscription concert No. 3. Igor Markevitch conducting. Misha Raitan, tenor. Tel Aviv Philharmonic Choir. (Mann Auditorium, Series 1: Thursday)

11:11 SERIES — Kibbutz Chamber Orchestra performs works by Corali, Bartok, Shostakovich, Heide. (Tel Aviv Museum, Saturday at 8.30 p.m.)

Haifa

PIANO RECITAL — Anse Quotfellee (France). (Haifa Auditorium Tuesday)

HAIFA CHAMBER MUSIC SOCIETY — The Baroque Ensemble (Germany) and The Israel Quartet, with Boris Bernman, piano. European Renaissance music; Arnold Schoenberg: 2 piano pieces, Op. 33 and "Ode to Napoleon." (Beit Harofe, Saturday)

Other Towns

VIOLIN RECITAL — Orlan Grevomuehl (Germany) with Yonatan Zak, piano. (Haifa, Yad LeChaim, Weizman St., Saturday at 7.30 and 9 p.m.)

WESTER STREET — Sympathetically depicts the dilemma of Bitter Jews from all over Europe in adapting to the mores of their adoptive country — the U.S. Steven Kents plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting his past.

UN HOMME ET UNE FEMME — Claude Lelouch's beautiful film about a widow and widower who meet through their respective children and fall in love. With Anouk Emme and Jean Louis Trintignant.

KASPAR HAUSER — Sombre Germanic tragedy of an innocent, Bittered man discovered abandoned in the centre of Nuremberg. His origins are unknown. Extraordinary sensitive portrayal by Bruno B. Baufut, perceptive, overlying production. Cannes Film award. Directed by Werner Herzog.

(Continued on page 9)

THE JERUSALEM POST MAGAZINE

Tel Aviv Cinemas

Allenby Tel. 57828

2nd week
4.30, 7.10, 9.30



Hebrew and French subtitles

BEN YEHUDA

4th week
MAYTIME

JEANETTE MACDONALD
NELSON EDDY

CHEN Tel. 282286

Israel Premiere
4.30, 7.10, 9.30

TOMAS MILIAN
JACK PALANCE



THE COP IN
BLUE JEANS

Adults Only Forum Film

CINEMA ONE

CLINT EASTWOOD



LEE VAN CLEEF

ELI WALLACH

TECHNICOLOR
9 & midnight

Sat. 7.10 & 9.30
Weekdays 4.30, 7, 9.30

CINEMA TWO

3rd week
Sat. at 7.10 - 9.30

Weekly (except Friday):
10, 12, 2, 4.30, 7.10, 9.30

JACK LEMMON



THE ENTERTAINER

Based on John Osborne's
Play

Music: Marvin Hamlisch
Director: Donald Wrye

DEKEL Tel. 451114/5

2nd week

THE DEEP

ROBERT SHAW

JACQUELINE BISSET

NICK NOLTE

Directed by Peter Yates

7, 9.30

DRIVE-IN

CINEMA PRESENTS

For all the family at 8.40

3rd week

WALT DISNEY'S

ONE OF OUR

DINOSAURS

IS MISSING

* PETER USTINOV

* HELEN HAYES

Valley of the Dolls

BARBARA PARKINS PATTY DUK

PAUL BURKE SHARON TATE

Tonight Friday at 10 & 12

Sat. and weekly 7.30 - 9.30

ESTHER Tel. 226610

Israel Premiere

4.30, 7.10, 9.30

Everything About "Young Lady Chatterley" is beautiful, the love, the love making - and especially, the way it will make you feel.

OPHIR Tel. 613321

2nd week

THE DEEP

ROBERT SHAW

JACQUELINE BISSET

NICK NOLTE

Directed by Peter Yates

4.30, 7, 9.30

MOGRABI Tel. 298251

19th week

Sylvester Stallone

Talia Shire

ROCKY

THE BEST PICTURE OF THE YEAR

4.30, 7, 9.30

GORDON Tel. 244378

4.30 - 7.10 - 9.30

OAROO FESTIVAL

For another week

Anna Karenina

MOD Tel. 226226

Tonight 10 only

Weekly: 4.30, 7.10, 9.30

true Agatha Christie style

* KAREN BLACK

* OLIVER REFO

* SETTE DAVIS



Burnt Offerings

ADULTS ONLY * COLOUR

"SEVEN STARS"

THE ISRAEL

CINEMATIQUE

3 Rehef Hoffman

Sat. 5.11 - 7.30

7.30 REFUSION

9.30: M.A.S.H.

Sun. 5.11 - 7.00

THAT COLD DAY

IN THE PARK

Mon. 7.11 - 7.00

TAKING OFF

9.30: McCABE AND

MRS. MILLER

Tues. 9.11 - 7.40

TAKING OFF

9.30: SWEET MOVIE

Wed. 9.11 - 7.00

LIES MY FATHER

TOLD ME

9.30: CALIFORNIA SPLIT

Thurs. 10.11 - 9.30

UP TO HIS EARS

MAXIM Tel. 237457

4th week

5 years of film-making in all

parts of the world has

resulted in the production of

an amazing and entertaining

film

Savage World

Techniscope in colour

Not suitable for children

under 10

"Shapira" films

RAMAT AVIV

RICHARD WIDMARK

"The Domino

Principle"

Friday, 10 and midnight

Sat. and weekdays, 7.10, 9.30

OPHIR Tel. 613321

2nd week

THE DEEP

ROBERT SHAW

JACQUELINE BISSET

NICK NOLTE

Directed by Peter Yates

4.30, 7, 9.30

ONLY Tel. 284025

2nd week

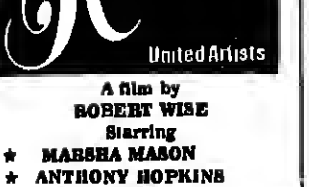
4.30, 7.10, 9.30

A haunting vision

of reincarnation

based on the

best-selling novel



A film by

ROBERT WISE

Starring

MARSHA MASON

* ANTHONY HOPKINS

* JOHN HICK

* SUSAN SWIFT

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MEL BROOKS

12 CHAIRS

Fri., 10, 12, 2;

10 p.m. & midnight

Sat.: 7.10, 9.30

Weekdays: 10, 12, 2, 4,

7.10 & 9.30

PEER Tel. 448786

Israel Premiere

4.30, 7.10, 9.30

A true adventure story of an

American expedition which was

lost in a wild jungle and their

struggle to remain alive.

LAST

CANNIBAL

WORLD

SHANAH, Kikar Aterlim

16th week

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DIANE KEATON

ANNE HALL

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Sat., 7.10, 9.30

Weekdays: 4.30, 7.30, 9.30

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SIGN

OF VIRGO

In colour

Adults only

Fri. 10-12-2

Sat. 7.30-9.30

Daily 10-12-2-4-7.30-9.30

ZAFON Tel. 445038

2nd week

Cet Obscur Object

du Desir

A film by

Luis Bunuel

with Fernando Rey

Angela Molina

4.30, 7.10, 9.30

STUDIO Tel. 285817

Israel Premiere

4.30, 7.00, 9.30



FRANÇOIS TRUFFAUT

"THE MAN

WHO

LOVED

LOVE"

(L'homme qui aimait

les femmes)

* CHARLES DENNER

* BRIGITTE FOSSEY

* LESLIE CARON

ADULTS ONLY

4.30, 7.10, 9.30

COLOR United Artists

TEL AVIV MUSEUM

CAROL KANE

STEVEN KEATS

Hester Street

Writer and Director

JOAN MICKLIN SILVER

Sat. 7.30, 9.30

weekdays: 4.30, 7.10, 9.30

Haifa Cinemas

Commencing Saturday, November 6, 1977

AMPHITHEATRE

KARIN SHUBERT

in a sensational acrobatic film

BLACK

EMANUELLE

Peris. 4.00, 9.40, 9.00

For Adults Only

ARMON

All-new, Bigger, More Exciting

than "Airport '77"

AIRPORT '77

JACK LEMMON

LEE ORANT

BRENDA YACOB

JOSEPH COTTEN

No complimentary tickets

Peris. 4.00, 9.40, 9.00

ATZMON

Is anything worth the terror of

THE DEEP

starring ROBERT SHAW

JACQUELINE BISSET

ELI WALLACH

NICK NOLTE

For Adults Only

Peris. 4.00, 9.40, 9.00

CHEN Tel. 668272

4th week

A gigantic thriller

Black Sunday

Starring Robert Shaw

Sharon Tate

Peris. owing to length

4.00, 8.30, 9.00

MIRON Tel. 689008

2nd week

From Friday six nonstop peris.

a daring sexy film

HOT AND NAKED

For adults only

MOBIAH

2nd week

ROMY SCHNEIDER

PHILIP NOIRET

in

LE VIEUX FUSIL

In colour

English subtitles

Peris. 4.45, 9.00

Sat. only at 9.10

TOHELET Tel. 448950

2nd week

KASPER HAUSER

Directed and written by

WERNER HERZOG

4.30, 7.10, 9.30

TEL AVIV Tel. 261181

2nd week

WHAT'S ON

Notices are accepted for this column at the rate of 11.72 per line including VAT; publication daily over a period of 14 months (11.72 per line including VAT). Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Plant a Tree in Israel with Your Own Hands: free tours for planters in the hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call: Visions Department: Karen Kraymer (Lebanon) Jewish National Fund; in Jerusalem, King George Ave., corner Rehov Keren Kraymer, Tel. 02-36261. In Tel Aviv, 94 Rehov Hayarkon, opp. Dina Hotel, Tel. 03-234419.

Jerusalem
Tours and Victoria come and see the General Israel Orphan Home for Orphans, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Sun. 10-4. Kraymer Mohe, Tel. 03-234419.

DINING OUT

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Famous Continental Specialties
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HESSE'S RESTAURANT
Serving the finest food and spirits since 1897. Open Friday night and Saturday. For reservations Tel. 226802.

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Shops and Brewpub
224 Rehov Dizengoff, Tel. 234304

MANDY'S SINGING BAMBOO
Chinese Restaurant,
217 Rehov Hayarkon,
Tel. 448405, 448406

SAYONARA
Israel's only Japanese restaurant,
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THE HAPPY CASINO
Continental Cuisine and Cocktail Lounge,
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Eilat
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314 Rehov Dizengoff, Tel. 442300

Listings accepted at all offices of THE JERUSALEM POST and all recognized agencies.
RATES: Per month (every Friday) headline (name: one line only) FREE. Each line (maximum 10 letters) IL12.00 (IL100 plus IL12 VAT) per month. Minimum two lines including name.

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HARAMATI GALLERY
Gallery collection:
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Collection of paintings from the
19th century and a selection of
contemporary Israeli artists.
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The Khan Theatre announces
A Theatre Workshop with actors from
The Royal Shakespeara Company
That will take place at
The Khan Theatre — Nov. 28 — Dec. 8
The workshop will include lectures on theatre and interpretations of Shakespeare as well as practical sessions on voice production, movement, stage combat and scene work.
Knowledge of English essential
If you are interested in further information, please call the Khan Theatre, Tel. 02-718251/4 between 6 and 8 p.m.

Israel Theatres

The Cameri Theatre
First performance
THREE NOTZMACHS
Tomorrow, Nov. 5
Sun., Nov. 6
Mon., Nov. 7, Tue., Nov. 8
Wed., Nov. 9, Thurs., Nov. 10
ALL MY SONS
(bird season)
Wednesday, Tel Aviv
Wed., Nov. 8, Thurs., Nov. 10

Habima
HIS NAME GOES BEFORE HIM
Tomorrow, Nov. 5
Sun., Nov. 6, Wed., Nov. 9
FOUR WOMEN
Tomorrow, Nov. 5
Sun., Nov. 6
SATURDAY, SUNDAY, MONDAY
Mon., Nov. 7, Tue., Nov. 8
DEEP WATER
Jerusalem, Nov. 5, 6

Beer-Sheva Municipal Theatre
ZOO STORY
Tomorrow, Nov. 5, Beer-Sheva
HAROLD AND MAUDE
Sat., Nov. 13, Beer-Sheva
Sun., Nov. 10, Beer-Sheva
ANDERSON
Nov. 21, Beer-Sheva
MURDER OF FREEDOM
Nov. 22, Beer-Sheva

ART GUIDE

Notices are accepted for this column at the rate of 11.72 per line including VAT; publication every Friday over a period of 14 months (11.72 per line including VAT). Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem Museums

Israel Museum. Exhibitions: Home to Chagall; Giorgio Morelli, etching; Ancient Art: Simloli Tore flag; Lego; Light fixtures: Simloli Tore flag.

Visiting hours: Israel Museum: Sun. Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tues. 10 a.m.-6 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. Shrine of the Book, Billy Rose Art Garden: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tues. 10 a.m.-6 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Rockefeller Museum: Sun. - Thurs. 10 a.m.-5 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum. Cashes or major Jerusalem hotels; in Tel Aviv at Rocca, Hadran and Kotel.

Tel Aviv Museums

Tel Aviv Museum, 47 Sderot Shaul Hamelch. Tribute to Marr Chagall; From the Museum's Art Collection; Helene Rubinstein Pavilion. Rehov Terezi; Yona's Chagall, photographs, Marie Blahova, Time Out (import car sculpture). Visiting hours: Sun. Mon., Wed., Thurs., 10 a.m.-5 p.m.; Tues. 10 a.m.-6 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum. Cashes or major Jerusalem hotels; in Tel Aviv at Rocca, Hadran and Kotel.

Haifa
National Maritime Museum, 100 Allenby Rd., Tel. 03-2125, 0000 years of Israel's maritime and seafaring history. 10 a.m.-6 p.m.; Fri. 8 a.m.-1 p.m.; Sat. 10 a.m.-2 p.m.

Rehovot
Weizmann Institute of Science - Conducted visits, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

Israel film archive - Jerusalem

4.11, 3.30 p.m. *Love of a Blonde* - Miles Forman

5.11, 7.00 p.m. *Une femme est une femme* - Jean-Luc Godard

6.11, 7.00 p.m. *Phalot Fanchall* - Sefiye Ray

7.11, 7.00 p.m. *The Fireman's Ball* - Miles Forman

8.11, 7.00 p.m. *Aparajita* - Sefiye Ray

9.11, 7.00 p.m. *Le signe du lion* - Eric Rohmer

10.11, 4.30 p.m. *The Prince and the Pauper* - children's film

11.11, 7.00 p.m. *Special screening* - premiere: War and Peace (I) - Sergei Bondarchuk

12.11, 7.00 p.m. *War and Peace (II)* - Sergei Bondarchuk

Screenings: M. Shaker Auditorium, Beit Agnon, 37 Rehov Haher

Shohar Gallery
New show by MARY KALI
Oils, gouache, collage, mixed media. Limited edition of signed serigraphs.
Haifa-Netanya road, 5 km. north of Netanya.
Open daily, 8 a.m.-7 p.m.
Tel. (053) 08908.

Leivik House Art Gallery
Zvi Noam, Director
30 Dov Hoz St., Tel Aviv

Nov. 8-29, 1977
Opening
Tuesday, Nov. 8
8.30 p.m.
First Israeli Exhibition

Sculptures and Drawings
HERZL EMANUEL

LEIVIK HOUSE ART GALLERY
Zvi Noam, Director
30 Dov Hoz St., Tel Aviv

Nov. 8-29, 1977
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Zvi Noam, Director
30 Dov Hoz St., Tel Aviv

The gut effect

BILL OF FARE

IT WAS WITH MORE than a little apprehension that we ventured out for lunch on Tuesday, November 1 — the fourth day after the New Economic Policy had been announced, and the first day that the VAT increase would be in effect.

To assess the gut effects of the new economic structure, we went to Abu Shaul — one of Jerusalem's veteran Oriental eating-places, right in the middle of the Mahane Yehuda market between the fruit-and-vegetable vendors and a butcher shop. We couldn't help noticing that the *shuk* prices were about the same as they had been on our previous visit, only a week before. This, however, was not the case at Abu Shaul.

"Yes, our prices went up just today," the proprietor of the 30-year-old restaurant admitted with a shrug of his shoulders. "And it will probably affect business for a while — about a month. After that, our regular customers will get used to the new prices, and even forget things were ever any cheaper."

AT ABU SHAUL, there has been an across-the-board price increase of 15% on all the main courses. (The restaurant specializes in charcoal-grilled meats, from shishlik to ismb chops.) Imported beer had taken the biggest rise — a 50 per cent leap from IL1.20 to IL1.80. A local Maccabi beer was also up — from IL1.50 to IL1.80 — and there were similar hikes in the prices of soft drinks and coffee.

We found the first course of humous and tehina tasty. There was also a singular non-assortment of *hamutim* — only pickled cucumbers, and no olives or other pickled vegetables. We then shared lamb chops (tender and tasty), lamb shishlik (a tiny bit overdone), and chicken livers (juicy and cooked just right). Each was accompanied by a tomato-and-cucumber salad.

After finishing off with a very good cup of Turkish coffee, our courteous and surprisingly efficient waiter presented us with a bill for IL179, about IL60 per person. □

TEL AVIV AREA

H. Stern Jewellers
The only Jeweller in Israel with a world-wide service.
New York (645) 5th Ave. Olympic Tower, Rodeo Junction, Paris, Frankfurt, London.

Le Versailles
The only exclusive French restaurant
— High class cuisine
— Superior service
— Romantic atmosphere
Closed Saturdays
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ZVI NOAM
Art Gallery at Leivik House, Tel Aviv
Israeli sculpture, paintings and ceramics, graphics.
Opening October 1, Y. Gattagov, Ose Man Show—Old Paintings, Tel Aviv, 20 Rehov Dov Hoz, Tel. 445586
Open: 10 a.m.-1 p.m., 5-8 p.m.
Sat. 11 a.m.-1 p.m., 5-8 p.m.

ROSEN DIAMONDS CENTER TEL AVIV LTD.
Diamond, Gold and Platinum Jewelry
Manufacturers of exclusive
Showroom in our own building:
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Bar-Zion Gallery
Paintings and Graphics by Israeli and South American Artists:
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Tel. 03-259155

THE REVOLTING RESTAURANT
Savory, elegant, ugly atmosphere, bad food. For an exorbitant price, you will have the privilege of realizing just how bad. But you'd best reserve: The mad landlord, Aram Benish, The King of Egypt.
Savory, elegant, ugly atmosphere, bad food. For an exorbitant price, you will have the privilege of realizing just how bad. But you'd best reserve: The mad landlord, Aram Benish, The King of Egypt.
Savory, elegant, ugly atmosphere, bad food. For an exorbitant price, you will have the privilege of realizing just how bad. But you'd best reserve: The mad landlord, Aram Benish, The King of Egypt.

Special Combination for Lunch
Only IL 40
Hong Kong House
6 Rehov Mendel (near Ben Zion Hotel)
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IS CHINESE FOOD KOSHER?
OF COURSE, AT THE MARINA
KOSHER CHINESE RESTAURANT.
Our staff: Ratan Simons, Gov. Ben and Choo prepare the most mouthwatering, kosher, Far Eastern delicacies for just IL 99 (all-inclusive).
Open daily for lunch and dinner (except Friday).
Come and eat kosher Chinese food. You'll love it.
Reservations suggested: Marina Hotel, Kikar Azzam.
Plenty of parking in the Kikar Azzam Parking Lot.
kosher

marina chinese
FRIDAY, NOVEMBER 4, 1977

Advertisements for this section solicited by Elgal advertising, Tel Aviv. Rate per inch, single column, IL140.— Not including V.A.T.

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Exclusive Restaurant
French cuisine
Bar ★ Background music
The best Saturday lunch.
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Roof Restaurant
★ Cocktail lounge and bar
★ Continental cuisine
★ Open daily for lunch and dinner
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DISCOVER A NEW STYLE OF DINING
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home of the "Rijst-teller" in Israel
IN THE HOLLAND FRIENDSHIP CLUB
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EVENINGS 8.00 - LATELY 10.00
BACKGROUND MUSIC - HEATED AIR CONDITIONED
CANDID LUNCH * RESERVATIONS SUGGESTED

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Permanent Exhibition of Jewelry
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הכרזה מן האוכל

ONE pre-economic-bombshell day last week, I went along to a preview of Shalom Stores' British Fair, which opens today. By the beginning of this week, when I called on to check on prices, Kol-Bo Shalom's Managing Director Shmuel Mayer confirmed that they were still at pre-devaluation level, adding that the British merchandise was now "on incredible bargain."

Whilst Mr. Ehrlich's long-term intention is obviously to discourage imports, as long as existing stocks last, and as long as importers and retailers stick to the rules of maintaining old prices on them, the new policy will probably have the opposite effect. Merchandise on sale during the British Fair includes fashions, foodstuffs, household goods, do-it-yourself tools, toys and cosmetics.

Even before devaluation, Kol-Bo Shalom were claiming to have acquired the goods at extremely

British fair's fare

SHOP TALK

Catherine Rosenheimer

advantageous prices. As members of the International Group of Department Stores, they are able to purchase centrally through Selfridges, benefiting from the British store's buying power and discounts.

At present, pure Shetland wool sweaters made by Wolsey sell for between IL220 and IL280, and are actually cheaper than similar sweaters made here by Lena. Future stocks of imported fashion per cent more, estimates Mayer, who thinks that Shalom Stores will probably concentrate largely on locally made clothing from now onwards.

"Typical" British fashions include duffel coats, starting at IL499 for children and IL895 for

adults, men's Harris tweed jackets at IL900, and classic Harold Wilson style raincoats, at IL898.

In the food department, Anglophiles may be pleased to note the appearance of good old English basic groceries — such as Colmans mustard, Horlicks "nightcap" beverages, fish pastes, marmalades, cake mixes, chutneys, pickles and — of course — plenty of tea brands. For IL88 you can buy a one pound pack of tea in a miniature wooden chest (notably, the non-fancy packs cost less).

Fashion accessories include jazzy striped Mary Quant stockings, as well as a wide range of

cosmetics — for men, too. If, like me, you took fright at the milling queues outside the jewel house in the Tower of London this summer, in England's peak Jubilee tourist year, or if you have never seen the crown, jewels, Shalom Stores has on display a range of 30 replicas of the English and Scottish crown jewels, loaned for the occasion by the British Board of Trade and the Tourist Association.

Their security men will be dressed for the occasion in genuine British bobbies' uniforms, and will also imitate the legendary courtesy of the British policeman. Another "import" for the Fair is a human one, in the person of Ray Goode, the town crier of Hastings, who will stand outside the Store and announce the week's wares and attractions to the public; brass bell in hand, he will speak Hebrew for the occasion.

STILL GOING STRONG

Yehoram Gaon, well into his second decade as one of Israel's top stars,

spurns 'experiments and messages' and sticks to the old favourite songs the Israeli public wants, writes CATHERINE ROSENHEIMER.

A VISITING colleague recently asked me who were the bright young names in pop and show business here these days. She wanted some background for a fashion article — "a dandy looking model or pop singer — about 18 — you know the sort of thing." Yes, I said, I did know the sort of thing. Problem was, though I racked my brains, I couldn't think of anyone to fit the bill under the ripe old age of 25, and not too many of those either.

The truth of it is that, where the night-entertainment scene is concerned, there is a remarkable dearth of fresh talent. Israeli singing stars are long-lived. Most of the top names have been around for many years and, unlike show business in most countries, where Israeli pop idols and entertainers are concerned, there definitely is life after 30...and even after 40 and more.

Thinking back at random over the past few months, the names on the billboards have been people like Hava Alberstein, Ilanit, Arif Elmaleh, Hagashash Hahiver, Arif Lavi and Shoshik Shani, Yehonatan Gefen, Shalika Orr, Gadi Yagil, Shalom Hanoch, Dubi Tel and Tuvia Tsafir. All admittedly popular personalities, professionals in their respective fields — but not one could be singled out as a new rising star. Virtually the youngest popular singing stars are the Chocolate-Mentals trio, who, at the risk of offending their feminine sensibilities, could certainly be described as a little past their mid-twenties. The young rock groups of the past year or two — notably Dani Litan's Shomayim, Ariel Zilber's "Rutzi Shunlik" and Poogy Caveret — have all disbanded or gone out of business.

One of the main reasons for the singular lack of really young talent is, of course, army service which keeps them off the civilian stage till their early twenties at least. The army entertainment groups always have been the main breeding ground for the civilian entertainers of the future. At the same time impresarios and directors say that, these days, the talent coming out of the army is just not what it used to be in its heyday.

Meanwhile, the old-timers are still going strong, and have little to fear in the way of young competitive talents elbowing them off the stage. Equally fortunately, the Israeli public is very faithful to its chosen favourites, to the point of extreme conservatism.



Gaon's singing show is virtually a regular annual event, its programme a mixture of popular old favourites, combined with some new compositions by Naomi Shemer, Moshe Vilensky, Yair Rosenblum, Dubi Telzar, Rachel Shapira, Telma Aiyagon, the Russian Hadjidakis, and others. Old songs include numbers from the "Yarkon Bridge Trio" days (when Yehoram appeared with Benny Amursky and Arif Lavi) up to his most recent hits. And of course, no Gaon fan would be satisfied to sit through one of his shows without hearing his most popular numbers, like *Kumi Tze'el*, *Efo Habakuroi*, *Kol Hakavod* and *Geshar Allenby*. In the current show, he omitted the most popular of them all, *Rosa, Rosa, Rosa*, until the audience forced him to include it in his encore.

"Experiments and 'messages' are not for me," Gaon readily admits. "When people come to an evening of my songs, they want to sit and enjoy themselves. I feel it would be cheating them to treat them to a discourse on all the things that are wrong these days — they have enough of that in their everyday lives."

On the subject of the continuing popularity of the mixture-as-before where he and his contemporaries are concerned, he explains that "the Israeli public is extremely conservative. What

they don't know, they don't like. And that makes it very hard for a young performer to break in, especially at the beginning, when he is not known enough for any impresario to be prepared to back him. It's a vicious circle — and it applies to songwriters as well. "I try to use new writers whenever I find anyone suitable. And again, there are always initial criticisms. Five years ago, I met Moony Amarillo and sang two of his numbers at the annual song festival — *Etz Ailon* and *Lama Umadua*. And the first reaction, practically before anyone listened to the songs, was 'Who's he? No one's ever heard of him!'"

"At the same time, it's impossible to give everyone a chance. Every week I'm flooded with hundreds of songs people send me on spec. Artists like Hava Alberstein and Arif Elmaleh tell me the same happens to them. The people of Israel like to write songs, bless them. Fortunately, they like to listen to them, too."

IN THE POPULAR public image, Gaon is definitely a singer. He puts that fact down to the "brainwashing power of my songs on the radio." In fact, he is equally qualified, and equally active, as a straight actor on stage and screen.

Versatility, and the ability to switch from one entertainment medium to another, is also typical

costs, with whatever limited means were available. Today, they choose the kids for their looks and movements, take on professional directors, choreographers, make-up artists and costume designers to work with them, and provide them with full electronic musical backing. We used to stand on tonks in the middle of the desert...

IN SPITE of his popularity as a singer, Gaon considers acting as his main profession. After finishing the army, he studied at the Bergoff studio in New York for six months. After that, he was a permanent member of the Cameri Theatre for several years.

In the past year alone, he has been particularly prolific as an actor, appearing successfully with Gila Almagor in the now-defunct Elmot Theatre's production of *Same Time Next Year*, and playing the role of the late Yoni Netanyahu in Menahem Golan's *Entebbe* film.

In between the two parts, and preparations for his show, Gaon also managed to squeeze a much-publicised marriage into his schedule, thereby finally taking himself off the gossip columnists' "most eligible bachelor" list. After waiting respectfully for his bride to come of age, he married a 17-year-old Jerusalemite. And his new wife is one of the few subjects on which he is reserved in his comments. "First let her finish her Bagrut..."

Yehoram's casting as Yoni in the *Entebbe* film was at the specific request of the late young commander's family. His and Gaon had been friends for nearly 10 years, and the family felt that he was especially suitable for the part. "Members of Yoni's unit helped in writing the script, to ensure that the words I said were as close as possible to his own. I tried to put myself in his place, in a very special situation, and to carry myself as much as possible as he did, by piecing together what I knew of him personally and what his boys told me about that fateful night on board the Hercules transport. The rest, I think, came naturally."

IN THE NEAR future, Yehoram will be starting rehearsals again, portraying another real-life character, but in a totally different milieu. For the first time in the history of Habimah, that theatre will stage a full-scale musical, *Adon Moshe*, based on the life and times of Sir Moses Montefiore. Don Almagor is writing the lyrics, Dubi Telzar the music, and Yosi Silberg is the director. Gaon has been cast in the title role.

It is 11 years since his last big part in a musical, the record-breaking *Kaziblan*, which ran for over 600 performances, breaking all local production records, and was subsequently made into an MGM movie, in which he also starred.

To see whether, contrary to the old song, opportunity will knock twice for Yehoram Gaon and the *Adon Moshe* production team, we shall have to wait for the curtain to rise at Habimah late next year. □

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YEHORAM GAON, whose new solo singing show "Gaon 77" opened recently, is definitely part of the veteran Israeli entertainment hierarchy. At 38, he is post-Topol, Yona Atari, Uri Zohar and Ill Gortikali in Lahakat (Yisrael Folklork of the Gashashim) Hanan Yovel, Tuvia Tsafir and Mordechai "Pupik" Arnon. (Uri Zohar and Pupik are now taking a rest from show business to pursue their studies at Yeshivat Esh Tovah and Yeshivat Or Samrah, respectively, all of which is another story altogether, "ooming slowly" as they say in the cinema trailers.)

On the subject of the continuing popularity of the mixture-as-before where he and his contemporaries are concerned, he explains that "the Israeli public is extremely conservative. What

they don't know, they don't like. And that makes it very hard for a young performer to break in, especially at the beginning, when he is not known enough for any impresario to be prepared to back him. It's a vicious circle — and it applies to songwriters as well. "I try to use new writers whenever I find anyone suitable. And again, there are always initial criticisms. Five years ago, I met Moony Amarillo and sang two of his numbers at the annual song festival — *Etz Ailon* and *Lama Umadua*. And the first reaction, practically before anyone listened to the songs, was 'Who's he? No one's ever heard of him!'"

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مكتبة من الأصل

Insight & outlook

WORLD JEWRY AND THE STATE OF ISRAEL, edited by Moshe Davis. New York, Arno Press, 364 pp. No price stated.

Steven T. Katz

THIS VOLUME presents the fruits of the Second World Jewry Seminar held under the auspices of President Katz and organized by Professor Moshe Davis and the Institute for Contemporary Jewry at the Hebrew University.

To understand fully its importance, one must not only evaluate specific contributions but also come to terms with the concept behind the seminar. Professors Katz and Davis conceived it as a way of beginning to create a new and viable contemporary idiom with which to explore the essential issues facing the Jewish people today.

As a consequence of the atomizing influences of post-Enlightenment thought, Jews, along with the larger society, have increasingly lost the means of talking to each other in terms of shared values or symbols; consequently, we are increasingly unable to meet contemporary challenges in a united way.

The problems chosen as the forum for the evolving Jewish idiom are of fundamental importance: "Current Manifestations of Anti-Jewishness"; "Variant Patterns of Jewish Identification"; "The Centrality of Israel and Interaction among World Jewish Communities."

Under each rubric a number of papers by a host of distinguished thinkers was delivered. As was to be expected, the papers were uneven — and not always satisfying. Yet they provided the "raw data for prolonged theoretical reflection," and the collection as a whole is worth while.

ALL THE PAPERS in the opening section on "Anti-Semitism" are of considerable interest. The first two, by Shlomo Avineri and Emil Fackenheim, are mainly theoretical in orientation and consider the ideological character of this ancient phenomenon. Fackenheim's especially is first-rate. His thesis, that "anti-Semitism hate Jews for existing at all," is, I believe, true, and it is

this fact that makes anti-Semitism so difficult to deal with. Moreover, Fackenheim's attention to the anti-Semitism of saints — not hoodlums — who find their "self-affirmation inseparable from the negation of the Jew" is a topic which could well justify its own symposium.

The next three papers in this section are more historical and particular in approach: Moshe M. M. gives a fine, if sad, analysis of "Anti-Jewishness in Official Arab Literature and Communications." His view on the degenerating current situation is depressing, but important. Haim Avni draws a significant, if partial analysis of "Anti-Semitism in Latin America after the Ynn Kippur War." He analyzes the situation in terms of both socio-economic and theological-historical factors. His conclusion, too, is depressing: widespread anti-Semitism is on the rise in Latin America, largely propelled by outside (Arab) influences. And Mikhail Agursky discusses "Russian Nationalism and the Jewish Question." He ably recounts the parallel rises of Russian nationalism and its attendant anti-Semitism and argues that: "Those who do not understand that the Soviet Jew can be saved from a new national catastrophe only by mass emigration and not by assimilation are working towards a new Jewish tragedy."

PART II, on "Jewish Identification," is interesting but somewhat less solid — partly due no doubt to the residual ambiguity and opaqueness attaching to the entire discussion on Jewish identity. Peter Medding, Zvi Gittelman, and Albert Memmi are three of the five who contribute papers in this section. Memmi's "Is the Marxist Model Operative for the Jews?" raises an absolutely fundamental question but only begins to answer it. It deals with the growing and increasingly important, though very unusual, contemporary French Jewish community. It takes the Marxist challenge seriously, while noting its failure to treat Jews equally; and it offers this striking conclusion: "...neither the nationalism nor the socialism of others can provide a solution in the oppression of Jews. It means

that the only solution for the Marxist Jew lies within a specifically Jewish national framework."

Though this thesis will no doubt be hotly contested, it is striking and challenges orthodox Marxists at the root of their ideological positions.

PART III, "The Centrality of Israel and Interaction among World Jewish Communities," contains eight essays, all of considerable merit. Prof. Ephraim Urbach begins with an historical review, "Centre and Periphery in Jewish Historical Consciousness: Contemporary Implications." He is followed by Prof. Gershon Cohen, who presents an interesting if contestable argument for a strong Diaspora Jewish community and a proper balance between Israel and Diaspora centres, each supporting and respecting the other. Irving Greenberg's "The Interaction of Israel and the Diaspora after the Holocaust" is an extremely thoughtful piece. It dares to draw theological connections between the Holocaust and the State of Israel and argues persuasively that these two ovens started "a major new cycle in Jewish history characterized by Jewish sovereignty and self-determination."

Immanuel Jakobovits, Chief Rabbi of Great Britain, follows

with an intelligent plea for a return to a more dynamic religious element in our contemporary Zionist vision. In a different mood Zev Katz considers the "Alternative Futures for Soviet Jewry," and deals with the question of what lies in store for Russian Jewry. He makes the key point: the problem of Soviet Jewry will be with us for many years and "solutions" other than aliyah are required if Russian Jewry is not to be lost. Next, Charles Liebman analyzes, in his sharp, competent and lucid way, "Diaspora Influence on Israeli Policy."

THE LAST two essays are by Prof. Nathan Rotenstreich and Eli Ginzberg. Rotenstreich maintains that there is a new equality in the relationship between Israel and the Diaspora which calls for a "new interpretation of the notion of centrality." Ginzberg's "Towards an Israeli-Diaspora Policy," is a sociological study of the true factors which create or erode Jewish identity, and how they relate to Jewish support or opposition to the State of Israel.

In sum, the book is full of insight, broad in outlook, fundamental in its concerns and sure to be a fertile source for debates over the meaning of Jewishness and the State of Israel. □

THE SECRET WAR in the Sudan 1955-1972. O'Ballance again demonstrates the validity of this method. The span of Sudanese history he summarizes covers more than a century (1821-1938); he obliquely and objectively disengages the puzzles of Sudanese politics and the events that culminated in the war; he then follows the progress of the military action and sums up the lessons.

He is aware that the Sudanese conflict is important, partly because it was the first time in modern history that Black Africans had stood up and fought an Arab power. The Negro inhabitants of Southern Sudan wanted to be free of the Moslem Arab North's harsh and unsympathetic rule. After 17 years of armed strife, they had to settle for a loss, finally accepting a form of autonomous rule in an agreement initiated in Addis Ababa on February 28, 1972.

MAJOR O'BALLANCE anticipates the inevitable question when he writes: "One can ask who won, and the answer must be that no one did. The North wanted complete integration but had to settle for southern autonomy, while the South, which had been fighting for independence, had to accept something less." It was a compromise that both sides were wise to make.

A final question has to do with the comparative fighting abilities of northern Arab and southern Negro. When the war started, few expected the Blacks to stand up to the Arabs and fight back. Did they really meet the Arabs on equal terms, as Major O'Ballance, and some Slavic languages, prerequisites which Dan Rotenberg does not claim, as he confesses. After a careful survey of this part, I found too many useless duplications, inaccuracies, and, dubious etymologies — all of which necessitate a caveat. This index needs to be reshaped and furnished with many additional family names to make it a more reliable tool.

These critical remarks about this delightfully designed, well-intentioned book have to be said, even though this reviewer finds that he and the author of *Finding Our Fathers* are linked to the same family tree. □

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Tracing Jewish roots

FINDING OUR FATHERS: A GUIDEBOOK TO JEWISH GENEALOGY by Dan Rotenberg. New York, Random House, 401 pp., \$12.95.

Israel Margalith

DAN ROTENBERG, a hardworking Philadelphia journalist, attempts here to provide a practical comprehensive guidebook to Jewish genealogy. He has the enthusiasm of a novice who has succeeded in tracing his own family tree even to King David himself.

Rotenberg claims that most American Jews who are sceptical about tracing their family trees back more than two or three generations can in fact find links even into the Middle Ages. With this encouragement he guides the reader, step by step, on how to start the chase and how to organize family records. He continues with an instant mini-course in Jewish tradition and history in 25 pages, and then recommends a more serious research. He sums up in a clear and precise way where to find source material, pursuing a round-the-world trip. He lists public records, the Judaica libraries and collections in U.S.A., Europe and Israel, specialized Jewish archives, Jewish sections in various national and local archives, all country by country, with addresses and additional data and practical advice.

This material is well organized, and this part of the book is useful, instructive and written with charm and wit. Personally, I enjoyed learning about the Jewish connection in the Mormon Archives in Salt Lake City. I was amazed, however to find "the Khazar connection" with its "authority" Arthur Koestler's *The Thirteenth Tribe*.

BOTH AUTHOR and publisher regard the second part of the book as their unique achievement. This part includes an alphabetical index of about 8,000 Jewish family names, compiled without scholarly discrimination from the three Jewish Encyclopaedias in English. Numerically, it is certainly an impressive endeavour, but unfortunately it constitutes the weakest part of the book.

The author was aware that in entering the forest of Jewish family trees, one needs adequate knowledge of Hebrew, Yiddish and some Slavic languages, prerequisites which Dan Rotenberg does not claim, as he confesses. After a careful survey of this part, I found too many useless duplications, inaccuracies, and, dubious etymologies — all of which necessitate a caveat. This index needs to be reshaped and furnished with many additional family names to make it a more reliable tool.

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Megalithic rings

THE STONE CIRCLES OF THE BRITISH ISLES by Aubrey Burl. New Haven and London: Yale University Press, 410 pp. No price stated.

Evelyn Strouse

MOST PEOPLE, asked to name the stone circles of their acquaintance, would say The Rolling, and thus pull an end to the matter, even though the author of this massive work maintains that the answer would be Stonehenge. Opinion aside, however, neither response will do: Stonehenge, according to Burl, is not typical of the average circle because of its size and construction; the question of the Rolling Stones I leave to the reader.

It is of more than ordinary interest for the layman, however, to learn that Stonehenge is only one, and by no means the largest, of many hundreds of such circles in the British Isles. From Wales to Devon, from the west of Ireland to the north of Scotland down to Galloway to the south, stones stand and recumbent, set in mathematical ovals, rectangles, and rings, punctuate the landscape.

Most often they are near water, although an abundance of four-posters, so-called because of their rectangle of four huge stones, exists in central Scotland. Curiously,

to make a geographic leap, eastern and southern Britain, fertile, low-lying, sashed with rivers, and possessed of nearly half the territory in the British Isles, accounts for only 12 per cent of the stone circles.

Although the area was once densely populated, we are told that much of it was avoided by primitive man, fearful of the limitless forests of damp oakwood. Within it, however, are possibly the smallest of the stone circles, Mayshel in East Lothian, only 2.7 metres across, and certainly the largest, Avebury in Wiltshire, "so enormous that a longbow arrow could not be fired from one side to the other."

Mr. Burl takes his text charmingly from the 17th-century English antiquary, John Aubrey, called the father of British archaeology, who wrote, "This inquiry, I must confess, is a groping in the Dark."

Little is known precisely, says Burl, about the function of these stones and their alignment, although their religious significance is unquestionable. Six thousand years ago, when primitive man came to Britain from the continent, he brought, along with his farming and hunting skills, his own religious beliefs. But not until 1,500 years later did the first great stones begin to be heaved and sweated into place, thus blurring the picture of wild-haired men with clubs



Callanish, Lewis, Scotland.

parading around a pit in the shadow of boulders that would wreck a modern crane.

The stone circles, therefore, "still remain enigmas," first because they contain little related material such as pottery and other artefacts, and second because the riot of speculation has all but obliterated objective study. Just because so little evidence exists, the archaeologist is deterred, whereas the fantasist weaves his

point out in words. In turn, at the next level down, the Latin derived the Greek *deixis*, meaning simply "to point."

Thus, the root *dic*, which embraces the historical connection between pointing and speaking, hints broadly at the genesis of all language. Language grew out of man's need to indicate (note the root) to himself and to others his relationships to his world both in time and space. The first pointer was the finger, the digit which, incidentally but hardly accidentally, derives from *deixis*.

Horowitz surrounds each root-form with a family of common English words, which he first defines. *Megalomaniac*, for instance, is defined as "suffering from delusions of grandeur, importance and general godliness." Am I to assume that the opposite of "general godliness" is specific godliness? And if so, what has Horowitz done to the purely positive connotations of godliness, general or otherwise?

An example follows each definition. Not unrepresentative of these pearls is the following which appears under the root *latro*, "physician": "When her bunions became so painful that she couldn't wear shoes, she went to the podiatrist to have them removed." To have what removed — her bunions? her shoes? or her feet?

The sentences are puerile and contrived, and very reminiscent of student offerings in Ulpan class. To avoid banality, wise lexicographers pull their examples from established men of letters. Horowitz's book offers no proving that film in its so-called hypothesis. For people who don't take words or their pedigrees too seriously, this book may be an enlightening primer. But for those of us who do, it is distressing to see complexity mislabeled simple truth. □

myths with unhindered by hard facts.

WHAT MR. BURL offers is "a distillation of the data from excavations, from field studies, and sometimes from the visionary," to clarify our understanding of the sites. He does so in a book profusely illustrated and handsomely produced, carefully annotated, with all terms defined. The patient reader will learn a good deal, although only the rare one will care about minute descriptions, not only of hundreds of circles but of the size, type, and astronomical direction of each stone.

Much has been written and more fabled about the astronomical significance of the stone circles, particularly Stonehenge. While it is true that especially large stones often mark the cardinal points of the compass, it is also true that great stones lying outside the ring or square signal the winter solstice. Apparently each stone circle was oriented to the position of the sun or moon at times when it would be appropriate and beneficial for the people to purify themselves and propitiate the gods. Even in medieval times such ceremonies of appeasement survived, usually on the first day of Spring or at Midsummer Eve. Less than 200 years ago, in fact, in the hills around Callander in Scotland, believers were still making token sacrifices on the night before May Day.

That the circles were used for ritual dancing is attested by inscriptions on the stone. Just because so little evidence exists, the archaeologist is deterred, whereas the fantasist weaves his

parading around a pit in the shadow of boulders that would wreck a modern crane. The stone circles, therefore, "still remain enigmas," first because they contain little related material such as pottery and other artefacts, and second because the riot of speculation has all but obliterated objective study. Just because so little evidence exists, the archaeologist is deterred, whereas the fantasist weaves his

point out in words. In turn, at the next level down, the Latin derived the Greek *deixis*, meaning simply "to point."

Thus, the root *dic*, which embraces the historical connection between pointing and speaking, hints broadly at the genesis of all language. Language grew out of man's need to indicate (note the root) to himself and to others his relationships to his world both in time and space. The first pointer was the finger, the digit which, incidentally but hardly accidentally, derives from *deixis*.

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He then goes on to challenge the "purists" in cinema, those like Rudolph Arnheim, who lament the mongrelization of the art (with sound, colour, and music) by proving that film in its so-called early pure form had also need of the other arts.

The author provides an interesting guideline to what makes a film good and therefore what makes us "buy" a particular fiction being screened. It is his no further. □

carvings, musical instruments, and the rings, worn flat as though by dancers' feet, around the central burial mound. Dancing, too, was part of the pre-Christian fertility cult, and many have been the origin of the sexually stimulating dances common to medieval witchcraft. This, however, written Burl mischievously, may be wretched thinking.

BUT THE HIGHEST drama, for one who has not seen it, is reserved for the description of Stonehenge. Regardless of the fact that the author, in his introduction, writes off this site as a sport, he is eloquent in his evocation of it. Called *Stonenges* because a henge is a hanging stone and the inner trilithons resemble gallows, it was built over a period of 1,000 years, starting in 2700 BCE or thereabouts.

Each time it is excavated and one of its mysteries unravelled, another more complex problem arises, so that even now nothing can be authoritatively stated. Except two amazing facts: stone after 4-ton stone, to the number of 82, was dragged 200 miles from the Presell mountains of southwest Wales to Salisbury Plain, where Stonehenge stands; and 77 sandstone blocks, each averaging 26 tons, were hauled 20 miles around marshes and up hills from the Marlborough Downs.

Whether the sun god Apollo was worshipped there, or the Druids conducted their priestly ceremonies inside the awesome circle, or the sick and the lame scuttled to the healing stones, it is sure that nothing else like it has been beheld by man. □

Bunion roots

WORDS COME IN FAMILIES by Edward Horowitz. New York, Harp, 365 pp., \$8.95.

David Brauner

Polonius: — What do you read, my lord?
Hamlet: Words, words, words.
(Shakespeare II.ii.395-41)

DR. EDWARD HOROWITZ, author of *How the Hebrew Language Grew*, now rounds out his cousin of the English lexicon. In *Words Come in Families*, he lists approximately 100 roots, or lexical foundations, together with their Modern English derivatives and cognates.

Each root is introduced by a paragraph or two of explanation and lore. Here, oddly, Horowitz frequently leaves the podium for the pulpit. I, too, am against smoking and for ancient Hebrew ethical standards, but if I wished to read the moral history of English etymology, I should benefit far more from Milton's *Paradise Lost*.

Moreover, the words in each family are arranged in such higglermiggler style that internal relationships are utterly concealed. Verbs are separated from their nouns, and adjectives from their nouns, and adverbs from their adjectives, and in this way the family is broken up into two. The book is far from exhaustive, and in no way distinguished from the affix.

The blurb on the jacket promises unequivocally: "Words Come in Families enables you to enhance your vocabulary in the same way you learned to master grammar, by generating a system

of vocabulary development." Not so, and knowing all the roots that have come to Modern English would not guarantee the building and using of vocabulary.

The words antecedent and precedent in terms of their etymologies mean exactly the same: "before" + "to go," i.e., "to go before." But in Modern English usage these words do not have the same denotations, and they are not interchangeable.

Furthermore, the English lexicon, unlike the Hebrew or Sanskrit, is far too diverse in its origins, orthography and semantic changes to be posed easily into meaning by recognition of its root forms. Sometimes the Latin root does not even surface in the Modern English word, as, for example, in *ambience*, listed under *it, tri(e)* meaning "to go," or *sea*, deriving from the root *see*, meaning "to cut."

IN OTHER INSTANCES Latin based roots surface perfectly homonymous with Old English roots. The Latin root *bell*, meaning "war" (e.g., belligerent, bellicose), looks no different in Modern English than the Old English root *bell*, meaning "roar" (e.g., bell, bellow), which is logically related to another identical Old English root *bell*, meaning "bag" (e.g., belly, bellow), the source of the sound. In spite of their identical names, these families are entirely unrelated.

In another chapter Horowitz writes that the root *dic* is derived from the Latin verb *dicere*, meaning "to speak, say." Had he brushed ad more dust off the relic, however, he would have found the Latin verb literally meant "to

Flickering image

FILM, CINEMA, MOVIE, GERALD MAST. New York, Harper and Row, 299 pp., \$17.50.

Ilan Seidner

GERALD MAST'S arduous study, *Film, Cinema, Movie*, is of interest primarily to the student. The three terms have become more or less synonymous, the difference being only in connotation. In the public mind, film is a work of art, a movie plays before packed houses, and cinema is something the French do in the dark. But he states for theoretical arguments one must be more discriminating in one's usage. Film theory tends to be almost as impenetrable as linguistic analysis and sure enough in his opening chapter, "What Isn't Cinema," he deals with the problem of the language of cinema by suggesting that film is made up of many languages. Because of the uniqueness of the medium, which is an amalgam of the various other arts, both mimetic (narrative) and kinetic (physical), he states that the cinema communicates not only by "manipulating its own language (what ever that is) but by manipulating the language of all of them."

He then goes on to challenge the "purists" in cinema, those like Rudolph Arnheim, who lament the mongrelization of the art (with sound, colour, and music) by proving that film in its so-called early pure form had also need of the other arts.

The author provides an interesting guideline to what makes a film good and therefore what makes us "buy" a particular fiction being screened. It is his no further. □

tion of "conviction," which he parallels to Todorov's concept of "verisimilitude" and the Italian philosopher Benedetto Croce's idea of "intuition," and which can be defined as "that which feels real to a viewer despite the fact that it is obviously not." Of course the prerequisite to any work of art's excellence is that it fulfills a standard of technical competence within the medium's mechanical framework.

A NEGATIVE example is used to defend his theory. *West Side Story* begins with naturalistic helicopter shots of Manhattan that carry us down to mean streets only to reveal two of the city's toughest gangs sashaying about like ballet troupes, immediately destroying the film's conviction. But he qualifies his remarks by stating that conviction to a "mimetic work differs considerably even to those of equal experience, knowledge, and refinement."

Mast manages to touch on every phase of motion picture production and throughout the book maintains that cinema is a well integrated component structure, a set of languages difficult to classify. But perhaps his most important statement comes fairly early on, in the chapter pertaining to movie succession. He dismisses an attempt to grind out a musicological notation system for film editing by decrying the lack of spontaneity in the final work.

"This is not an indictment of the critic, the theorist or the process of reason. It is a simple assertion that the most useful tool an artist can possess is talent, not a theory." One need read no further. □

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David's direction

**WILLIAM BLAKE: A NEW KIND
OF MAN** by Michael Davis. Lon-
don, Paul Elek, 181 pp. £6.75.

Robert D. Kaplan

THE "FALL" usually occurs during adolescence, when the "doors of perception" close up. But for William Blake the visionary eye never atrophied. The *Songs of Experience*, which — like the rest of his work — he wrote, illustrated, and printed, were meant for the rest of us. For him there were only the *Songs of Innocence*. Life was blissful, despite his difficult material circumstances as a journeyman engraver (he never had enough excooeeash to travel further from London than the Sussex coast). The reason was simple. He felt art and religion were one. Therefore, as an artist, he was doing God's work on earth.

"I am under the direction of messengers from heaven, daily and nightly," he told his friends. Having such good contacts with the powers above made him an expert on apparitions: "A spirit and a vision are not a cloudy vapour, they are organized and minutely articulated beyond all that mortal nature can produce," he wrote.

ON SEEING Blake's engravings for the first time, Samuel Palmer wrote: "There is in all such a mystic glimmer unlike the gaudy daylight of this world."

However, many people in early 18th century England didn't see it that way. Unlike Blake, they never emerged from Plato's cave. Needless to say, they thought the versatile artist a bit "oracked." King George III, when shown some of Blake's drawings, exclaimed: "Take them away! Take them away!"

Despairing vision

JOSEPH CONRAD, THE WAY OF DISPOSSESSION, by H.M. Dalecki. London, Faber and Faber. 234 pp. £5.95.

Eric J. Frank

CONRAD'S literary reputation has had its ups and downs. Originally recognized by a tiny coterie, Conrad, who owed his first chance to publish to the now almost forgotten Ford Maddox Ford, leapt to maturity and fame with *The Nigger of the Narcissus* (1897) and *Lord Jim* (1899). His renown was, of course, enhanced by the fact that he was a foreigner — a Pole — who had learned the English language from the sea, after which his nervous energy appears to have flagged (he had been subject to fits of depression from an early age).

Like all great writing, Conrad's can be read and enjoyed at various levels. His superb narrative and descriptive gift is as evident in the short stories he wrote for magazines as it is in his long and highly organized novels. In particular, his seascapes and his representation of life in the Malay Archipelago and in the Congo equal, if they do not surpass, anything of the kind written in English.

Together with this we find acute psychological analysis and a mastery of metaphor and evocative writing. Sometimes he seems deliberately to cultivate obscurity by introducing baffling time-shifts (anticipating techniques that were later to be used by Aldous Huxley and others) and by telling his story through the mouth of a narrator who is himself much more than a mere frame to the picture.

Unfortunately, this brief biography is not worthy of the man. Though carefully written and full of insights, Mr. Davis' book never quite catches the reader's imagination. It is written in a predictable, academic manner by an expert in the field. One gets the feeling that had a clever magazine writer — not an authority on Blake — attacked the subject, the result would have been more readable and just as perceptive.

Even so, with such a subject it is hard to fail.

AS YOU HAVE probably guessed, the portrait of Blake that emerges is one of a non-conformist. Blake was so deeply religious that he was ecstatic at the thought of dying. Yet he spurned organized religion. He said: "Prisons are built with stones of law, brothels with bricks of religion."

He was fluent in a number of languages, including Hebrew, being a student of the Kabbala. He was a champion of civil rights for non-whites and women. And he felt the England of his time was a place where the prerequisite for success was not having "talent," but being a "virtuous ass."

The fact that he is known mainly as a poet is due to an historical accident — a large number of his drawings and engravings were lost after his death. As a man of wide vision, he required several artistic media in order to express himself fully; he was a master in most of them, especially drawing and print-making. The author maintains that only William Hogarth ever surpassed Blake's talents as an engraver in England. Blake claimed of his professional abilities, "I defy any man to cut cleaner strokes than I do, or rougher where I please."

At a time when artistic success is measured more by technique than by concept, it is refreshing to read of a master who lacked subtlety, and whose creations could sometimes be mistaken for those of a child.

"The effect on Jimmy of his cough, the outward sign of his mortal illness, is depicted in terms that make it analogous to that of the storm on the ship." Again, "Since he (Marlow, the narrator in *Heart of Darkness*) does not fully understand the meaning of his experience when he begins the narrative, the tale itself becomes not only a reliving of that experience but a progressive attempt to penetrate its significance." And, "The moral blurring (in *The Secret Shores*) may ... be attributed to Conrad's preoccupation with the psychological aspects of his story...clearly revealing itself in...the numerous references in the tale itself to second selves and doubles. His concern, indeed, is with the co-existence in the individual psyche of radically opposed qualities..."

All this is doubtless very true and proves Prof. Dalecki to be an alert and sympathetic reader of Conrad. But who needs this kind of thing? With a writer so near to us in time as Conrad there seems to be little justification for subjecting his works to the kind of minute scrutiny that is appropriate to, say, the *Iliad* or *Beowulf*. One cannot resist the feeling that this study belongs to the world of "Eng. Lit." as an examination subject, the world of doctoral dissertations and point-scoring of academic rivals. With all respect, Prof. Dalecki — is your scholarship really necessary? □

Prof. Dalecki's book admittedly abounds in perceptive remarks.

PRIMAL SHOPPING BASKET

FEELING ETERNALLY

remorseful, indignant, and overcharged. Eve was about to go shopping. It was noon last Friday, and therefore since the famous day when she had nagged Adam into eating of the fruit of the tree of knowledge. She was now very sorry she had done so, because ever since life had been nothing but one long inflationary spiral. And of course the ultimate goal was hers, although the profit brain that kept creating new mini-plots and inventing new economic programmes was Adam's.

So down through the millennia she went to the shop on Fridays to buy tomatoes and cabbages and eggs and things were cheaper, though not much. Cheaper than on Thursdays, but practically never cheaper than the year before. Although, under Socialism the price of tomatoes actually did go down between 1969 and 1970, from 1.11 to 1.08. Eve was fond of nagging at Adam with niggling questions like this, since lately he had been edging over to what he called "the enterprise," as that was where the action was at the moment.

Eve gave a final pat to her fig-leaf apron, one of the few fashion items still available with a barely noticeable foreign currency content. "The root of inflation," she sighed deeply, "is the tree of knowledge. Just look at this nasty little bag I'm carrying to the shop. (Hers was the collapse of a net kind and not as illustrated.)

Years ago, when the world was little younger, Eve had been hit by her string bags. Multi-coloured they were, soft and fluffy and cheap, and somehow in tune with her natural-fibre surroundings. But this garish plastic thing had a tensile strength 170 times greater than that of her wrist, which is a pretty stupid rotto, and had a brightly coloured plastic ring for a handle which would make a great toothbrush for a baby elephant. Oh well, if it made Adam happy...

"It sure is a drag, though, being the Eternal-Feminine in the face of this horrendous inflationary spiral," Eve went on to herself. "I was turning into a long monologue, even for Eve. Though I personally shouldn't complain. After all, we have only two children. I've never been able to figure out why, actually. Was it in our case, or destiny? Two girls would have been less trouble. But what I mean is, for anybody married with many children, these today are no joke..."

WELL, THAT'S WHAT came of shopping on forbidden fruit. It started a complicated chain that not only forbade vegetables, but practically the moment he was allowed it, Adam began playing with boys will, with technology and turning about progress and although clocks hadn't been invented just yet, and this begat the time-machine which begat time-travel and plastic, which begat growing tomatoes in greenhouses out of season.

Of course Adam no longer farm-er himself, though he showed the better how. Now he played the stock-market, which was really creative in the sense of channeling capital into channels. And indeed, at that very moment

taskets and taskets...

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bloomingdale's

Helga Dudman

brains to organise crime in forbidden fruit, so as to move stolen avocadoes from one sector of the economy to the other in accordance with the unhampered laws of supply and demand. And it takes imported cartons to move tomatoes a half-hour's drive from here. And again, it's all my fault, because we were so happy in our naked innocence, with only the indigenous pomegranates and grapes and olives around here, free for the picking. We didn't have to know words like indigenous, and we didn't have to know that the root for the Hebrew "tomato" means lust...

TOMATOES. The ones she'd seen the day before were IL14, so maybe they'd be IL18 now; or else IL15. "I suppose I ought to send 'Get Well' cards to the tomatoes in the Sharon Valley. They're all sick with viruses. Adam and I are always coming up with pesticides. And what happens? Bigger and better viruses, those interesting disease-producing particles considered to be on the borderline between the animate and the inanimate and hence with us since the Creation. And their inclu-

table merch is eased by Adam's insistence on phasing out small mixed farms and going in for huge mono-crops...Last year, this week, tomatoes were IL1.60 to IL1.80. Well, that was under Socialism, and before we were sprayed with this year's dose of pesticides... "I adore the way he explains carrots, at IL1.8 to IL1.2, by trying to tell me that last year there was overproduction. Not that I ever noticed any overproduction, and I suppose he's forgotten that a few years ago we couldn't export carrots to Germany because we stuffed them too full of his precious insecticides... "And what about his ram-pling? Oh, Adam was terribly excited about ramplism last year. Said they were a serious element in the price structure. So what's happened to them? Did they exist, or didn't they? Honestly, he has the attention-span of a child..."

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THE SABBATH was ap-proaching, and prices at the shop were probably falling. But Eve decided to turn on the radio. She liked the radio. It reminded her of the old days. Only recently she'd heard a programme which greatly supported her in her gloomy view showing that our food policy

is disastrous. No other spot on earth, she heard, is so dependent on imports for basic food items — wheat, cheap protein sources — as this one, and never mind the avocadoes and strawberries we fly abroad, as though God had intended tomatoes to have wings. So she turned on the radio. What she got was the NEP. New Economic Policy. "Maybe it will do wonders for Adam," she thought, after a while. "It'll be nice for him to believe that, just like that, we've in the twinkling of an eye become a Western Country with an efficient labour force. Why, we've suddenly practically got Alps around here, we've turned by magic into a Little Switzerland with numbered ac-counts..."

"But how like Adam to keep talking about a rate of IL1.8 to the dollar, when it's more like 6.00 cents to the pound. And it can't, in the long run, be good for the boy to insist on bleaching the dirty money. I mean, I'm glad he's volunteering to do the tundry for a change. But that old forbidden fruit of ours had to do with good and evil..."

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"And why he goes on on about his friend abroad, that Professor Ish-Shalom. If that one's so smart, why isn't he rich? And if he's so familiar with everything in our little — dare I say it — Garden of Eden, why doesn't he come and share its new bliss?"

SO EVE never got to the market that day. For supper they had cabbage, bought two days earlier at IL1.8 the kilo, compared to IL1.5-3 the year before, or fairly steady from IL1.12 in 1973, and thus not too awful provided you look at today's new Liberated Pound as equal to ten of the old Bondege Pounds.

Eve pulled a worm, feeble descendant of the serpent, out of the cabbage, which had as well the worm look of having been leashed through by many interested readers. "Consider it protein," said Adam, determined to be cheerful.

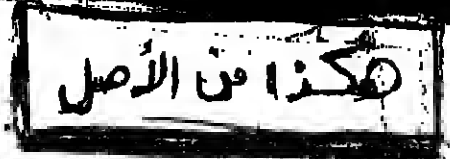
Like so much else, this annoyed Eve. "I may not know all that much about index-linked bonds, but I think Plomin is out," she said petulantly.

Now Adam greatly feared his wife and her mercurial moods and tried to placate her. "Look, molek, I've ordered you a present from abroad, from a prestigious New York store, now that we can hold foreign currency accounts abroad just like other nations. And don't have to lie about it, so we'll have more energy and resourcefulness available for lying about other things."

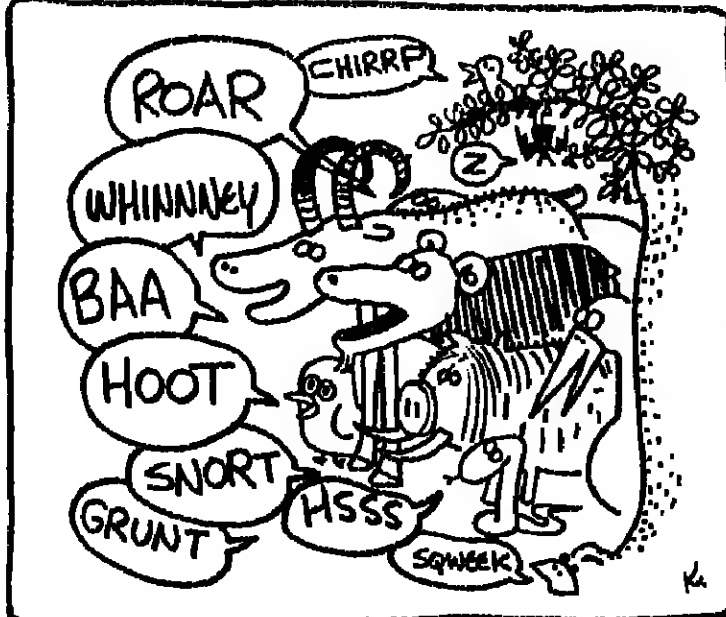
And he pulled out the advertise-ment shown above. An eye-catching gift "By Le Sport-sac...for the beach, shopping, or overnight...in a riot of colours." And unless American inflation has raised the price from seven dollars (not likely, now that the dollar has been "strengthened" by "rising" vis-a-vis the Israeli pound...And how like Adam, Eve thought, to be so adorably egocen-tric in describing the Fall of the Pound; why, he probably imag-ines jubilation on Wall Street... Anyway, this cute and unusual item can now be freely imported for only around IL108. Plus ship-ping costs or air freight, yet to be calculated. As the free market mechanism will do for the foreign currency tomato component. □

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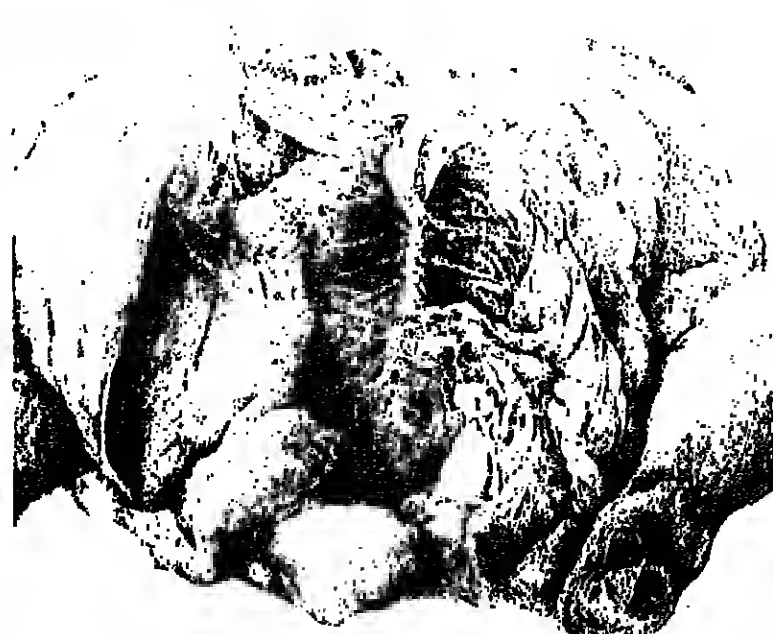
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Drawing women's lib



Shirley Faktor: drawing (Dobell Gallery, Jerusalem).

Gil Goldfine

WITH ALL due respect to SHIRLEY FAKTOR'S "feminist manifesto," it is difficult for me to accept her basic premise, which seems artificially conceived and irrelevant.

Somewhat, she associates her larger-than-life pictures of uncooked defrosted chickens, quills, indies' undergarments, rocks and furs with, as she says, "...womanly identity. The inner space, the enclosed space, the mysterious centre as a source of impetus and energy. I am expressing a joy of life and fear of death of a woman, her activity and her passivity, her vulnerability and strength."

Fortunately, Faktor's renderings speak for themselves and need little, if any, buttressing by illogical exercises. By rendering a single object on a single sheet of paper, and lighting it to achieve a quiet, non-mannered rhythm, she concentrates on drawing from life, scrutinizing every plane, contour and fold.

Mellow graphite is used advantageously to draw sculptural volumes, re-creating a solid effect even on cloth and fleshy surfaces. In spirit and detail they have a touch of Moore's "Elephant Skull" lithos.

Faktor's experiences in Sinai last spring have led her to re-evaluate her objects in terms of size, proportion, solidity and permanence. Those qualities have become her emblems and together her code of action. The drawings, all done in the studio interior, are created as if she were confronting nature, solved by a view, so to speak, in need of documentation and interpretation. There is no attempt on her part to render tactility, to vermooze the surface or to create photo realism. Only to hypnotize the subject, petrify it and record its formal characteristics on paper (Dobell Gallery, Bin Karem, Jerusalem). Till Nov. 12.

ALONG WITH its hazards, the nuclear age has fostered unbelievable technological advances whose rapidly has, in turn, often concealed the human spirit somewhere in the dust.

A great deal has been written, sung, drummed and pictorialized about John Doe vs. the modern age. "Humorous drawings from Franco" is yet another compila-



Gourmelin: drawing (French Institute, Tel Aviv).

tion of art recapitulating the theme.

Most of the artists are not stand up comics. Their approach is a satirical one and they jab and punch with Voltairean wit and symbol. Wa chuckle at DESCLOZEAUX's clown losing his red nose to a stop light, but a clown minus a red nose is pathologically naked and vulnerable as are GOURMELIN'S conditioned zombies, Pavlovian people in unsolvable predicaments who couldn't care less. ROSADO, with tongue in cheek and colour and pens in hand, illustrates the futility of homo-sapiens battle of political DETENTE by ear-fooning the amorous episodes of prehistoric monsters during their mating season. Could anything be more charming (and more difficult) than two ugly and spiny plorodactyls tenaciously fighting it out, embracing total frustration in the name of love and passion?

Another 11 artists add humour with dimension to the fun show. It's worth a look, but leave time for saunter thoughts (French Institute, Hayarkon St. Tel Aviv). Till Nov. 12. The show will also travel to Haifa, Jerusalem and Beerseva.

IRRESPECTIVE of the obvious

influences by local "masters," the drawings and prints by five young artists exhibiting at the Tel Aviv Artists' Pavilion are well coordinated and show individuality as each controls his or her medium with confidence.

OFRA CHIMBALISTA, working with ebony, black and cool greys has divided her effort in two. First, sensually drawn Mendelian variations in which vaginal or genital shapes meticulously split and hover in confined rectangular perimeters. Second are a number of aesthetically pleasing, Neustein inspired, mixed technique panels utilizing the familiar draped blacked sheet, torn edges and masking tape.

Opposing these solitudinal frames are NATAN TAL'S aggressive pencil drawings. Finding his inspiration in direct observation of his environment Tal goes on to abstract the scene with slashing strokes, more like angry markings opposed by clearly defined open spaces, intentional smudges and abrasures. These pictures are physically brought to life and I found it difficult not to relate to the dynamic situation.

ALMA BEN-PORAT'S drawings, lithos and mixed media works are generally illustrative in a Pop fashion; the striped sock is a favoured product. Although I find her preoccupation with style somewhat overbearing, her sense of freedom and invention should be admired.

MUSA ANTEBE shows stark mixed media cityscapes produced from paper, gouache, glue, pencil and taped elements. Scribbled upon and creased, these architectural skylines are broadly conceived and tightly composed. Limited to two or three rectangular shapes, some defined and others vague, Antebé builds a great deal of surface tension as the urban sections squash and expand, advance or recede in their limited space. I found a basic honesty and compositional sensitivity in Antebé's drawings.

RONI RECHEV'S grouping is lively yet tricky. Floral or grass forms mirror each other and intertwine but fall short of projecting any great interest (Artists' Pavilion, 9 Alharizi, Tel Aviv). Till Nov. 8.

The veteran Israeli painter, LUDWIG SCHWERIN, is celebrating his 80th birthday with a retrospective exhibit of drawings, watercolours and oils. Ever since he arrived in Palestine (1939) Schwerin has devoted himself to portraying the local genre and familiar landscapes, and it is all spelled out in his current show. Labourers, farmers, Arab women, donkeys, village scenes and Med culture in a continuous illustrative style (Gallery 119, 119 Rothschild, Tel Aviv). Till Nov. 11.

EDVIN SALOMAN'S oils, woodcuts and mixed media paintings are packed with tigers, horses, elephants, birds at all, and in many ways has led to worship the animal form. Romantically hidden behind veils of acidic colour and strong geometric shapes or striding swiftly across the canvas surface Saloman renders the "characteristic" and not the subject. His exaggerated gestures overrule a suggested anatomy as exciting but superficial colour and various techniques supplant solid drawing and unique composition (Artists' Tabernacla, 31 Hartsfeld Holon). □



Shahk Aloni, Gideon Singer, Batya Barak and Yael Pearl in Sobol's "Repentance."

Slashing satire

HAVE YOU REPENTED? Have you joined the current fashion, and become a "born-again" penitent, a la Uri Zohar? If you haven't, you still have a chance to repentance.

But this kind of repentance does not require that you dun a wreathed kippa, or walk around with your fringes blowing in the wind. It merely necessitates a trip to Tel Aviv, where you can see Yehoshua Sobol's *Repentance* (he wrote it), directed by fellow penitent Ilon Ronnen and performed by a "savior" cast of five.

Sobol's repentance includes a portrait of a group of friends, who are on a Friday night for their regular poker game. They've been ushering in the Sabbath this way for years. But now it's different; they're greeted by their host, who informs them that something is manifested by his previous Friday night. And that something is manifested by his new headgear, and by the "fringe benefits" of his new-found religion. So the poker is out, and the company settles down to an evening of serious conversation — on Jewish consciousness, roots, and all the other good things we've been hearing about from the incumbent minister of education and culture.

Sobol HAS a great ear for common speech. The five characters seated around a table, voicing banalities and clichés about religion, Arabs, Carter, national consciousness, all sound so familiar and so natural that it hurts. Like every good satire, *Repentance* is a true mirror of the times; you look into it to see how ugly you are.

What is probably the best of the review, we meet a family of about 20 years from now living on their baronial estate somewhere near Jericho. The host proudly shows a visitor his orchards and fields, stretching beyond the horizon, all the way to Upper Amman.

The conversation is interrupted by a long-distance call; the son is telephoning from somewhere on the Iraqi border, where he is fighting. "We cannot remain forever within the range of Iraqi hellfire," the host explains to his visitor, who timidly offers some objections.

And what about the Arabs, the visitor asks. It is the hostess's turn to provide the answer. "Tell him, Ahmed," she says, addressing the servant who throughout the evening has been moving quietly and efficiently, serving drinks, amping things ashtrays, shining the guest's shoes, massaging his master's back.

Ahmed happily interrupts his activities to tell his story. He was born in Gilgal (Joshua 4:19), and as a formerly called Jenin, and as a boy had his head stuffed with all that nationalistic, Palestinian nonsense. But then the Jewish settlers came to build Gilgal where Jenin was, and they opened his eyes. Now he knows that he is a Gibeonite of whom it says in the Bible (Joshua 9:27) that they should forever be hewers of wood and drawers of water. Ever since, he has been happily serving his Israeli masters.

THE SHOW touches rather heavily on political matters. But it is primarily about religion and its abuses. There are some pretty revolting scenes, such as a wedding stopped at mid-ceremony because when it is discovered that

the bride is a mamzerah, of illegitimate birth, and therefore cannot be married, or the conversion, including immersion in a mikveh, of a Russian-born woman who had lived for 30 years as a Jewess, so that her Israeli-born soldier son can become a bona-fide Jew, able to marry a Jewish girl. Striking as these scenes are, they preach too much to make good theatre.

The show gets much livelier — and elicits a spirited audience response — when the friends sitting around the table discuss the return to religion. We hear, for instance, that the movement is now assuming a mass character; whole cooperative houses are being born again, and there are plans for taking over entire streets, starting with Tel Aviv's Allenby Road.

ALL IN ALL *Repentance* is an uneven show; some of it is puerile or editorializing; some of it is just too obvious. It is not as hard-hitting and angry as Hanoach Levin's famous *Queen of the Bathroom*, which scandalized the country in those euphoric post-Six-Day-War days with its slashing attack on all the national consensus people held dear.

Sobol is not as angry as Levin is, or was. He looks at the scene with a milder, more philosophical eye, and he does not attempt to hurt for hurting's sake. He also misses Levin's knack for a baring complex, unpleasant truth in one brief, slashing sentence.

The show has lively music by Yossi Mar-Haim. The set, by Moshe Sternfeld, consists of some chairs and a coffee table I last saw in the Tel Aviv lounge, standing on an Oriental carpet ingeniously drawn on the floor with chalk. Towards the end of the show, it looked pretty amugged. The cast consists of three familiar faces — Gideon Singer, Batya Barak and Luis Rosenberg — and two fresh faces — Yael Pearl and Rishak Aloni. All five are very good. □

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הכזא מן האל

WIDE AND NARROW

TWO MODERN marketing trends, which might seem to conflict, in fact coexist peacefully. On the one hand, there are supermarkets and department stores, offering a wide variety of merchandise under one roof. On the other, there are specialty shops, which are sometimes so specialized and narrow that one wonders how they make a living. Among the former is the new Bechor department store in Ramat Gan, among the latter is Prouette in North Tel Aviv, a shop selling dance outfits.



MARKETING WITH MARTHA

one foreign-made pair?"

After this little pop talk, I was surprised to find one section (near the Blauk Street entranceway) devoted almost exclusively to imported sweaters. And this at a "regional" department store virtually in the shadow of Elite's major Ramat Gan plant.

It has long been a mystery to me why department stores in Israel are no cheaper, and are sometimes more expensive, than little neighborhood shops. In other countries, the opposite is usually true.

Nahmanowitz blames the hold local manufacturers have over retailers in getting them to stick, more or less, to the "manufacturer's recommended retail price" that comes with most goods.

Israeli stores, with the exception perhaps of the big chains, don't have the clout to set terms for the manufacturers. "We are not Macy's," he points out. "We do not buy any one product in such large quantities that we can get a lower wholesale price than the small shops; nor can we afford a line of products with our own brandname."

When BECHOR opened, it had a month-long discount rate on everything in the cosmetics department. But when it wanted to continue giving regular discounts on brand-name cosmetic lines, the manufacturers objected, Nahmanowitz says.

When it comes to imports of products from small manufacturers, the store has more leeway in setting its own prices. In the women's and children's clothing departments, I saw quite a number of garments stamped with a Bechor price lower than the manufacturer's original printed price tag.

A feature which Bechor has copied from the Shalom Stores, I am happy to report, is the "bargain bazaar" on the main floor — in addition to "bargain tables" scattered through the regular departments. One of the traditional joys of department store shopping abroad is bargain hunting — a pleasure generally denied us in Israel, unless we are brave enough to hunt at the open-air markets.

One problem with the smallness of the country, says

Nahmanowitz, is that many shoppers go directly to the factories themselves to buy goods cheaply. Another problem — the same that was mentioned recently by Shai Mayer at the Shalom Stores — is the Israeli mania for discounts. Bechor could not ignore it. Under its version of the system, customers wearing police or Defence Forces uniforms automatically get an 8 per cent discount at any cash register, without needing a discount card.

Arrangements have also been made for Eggod and Tadiran employees to get discounts through special coupons. This still does not, however, counter the competition of the neighborhood shops (for cosmetics, housewares, clothing etc.), which often offer a customer "10 per cent off" just because he lives nearby or has a nice smile. A department store cannot give discounts arbitrarily.

ALTHOUGH most major departments are already functioning at Bechor, a few have yet to be opened — among them, the cafeteria, a branch of Stelmatsky's bank store, a Paper House, a do-it-yourself department. There will eventually be a charge-account system, although Nahmanowitz finds the demand for it in Israel rather limited. (Curiously, many Israelis buy everyday necessities on credit from the corner grocer, but pay cash for bigger purchases.)

Bechor maintains non-stop shopping hours, 9 a.m. to 7 p.m., and till the early afternoon on Fridays. So far, the store is relatively deserted in the morning and early afternoon hours, with plenty of sales personnel waiting around to help. Business picks up by late afternoon.

AT THE OTHER END of the marketing spectrum is the small specialty shop, which deals in one type of product and knows it thoroughly. This is the approach of Prouette, at 122 Ibn Givrol St. in Tel Aviv, near the Yarkon bridge. I found the shop, as most people do, after it was recommended personally — in this case, by my daughter's ballet teacher.

The year-old Prouette, which claims to be the only one of its kind in Israel, was the brainchild of Hadassah Afari, a young

woman with many friends in the dance profession. Very few products are stocked: nylon stretch dance costumes, knitted pants for jazz dancers, soft-soled shoes for ballet and for eurythmics (these are not the same thing), hard-toe shoes for ballet, and special lights for dancers. Only the toe shoes and tights are imports.

You can find nylon stretch dance outfits somewhat cheaper elsewhere than at Prouette — but probably not in such a range of designs and colours. Prouette orders its own designs, based on styles from London's Royal Academy of Ballet, from a small Tel Aviv factory. There are styles with sleeves and without, even one with a skirt. Prices ran from IL42 upward before last week's devaluation.

While the soft shoes are locally made, the hard-point toe shoes come from Freed's of London. Soft shoes for students of eurythmics, priced at about IL30 last week, are not the same thing as soft shoes for students of ballet (these were sold for IL80 or more). The special dancer's tights, which Prouette says cannot be duplicated by stocking manufacturers in Israel, come from Capozio's in the U.S. and cost around IL140 a pair (pre-devaluation).

I didn't meet proprietress Hadassah Afari on my two visits to Prouette, but I did meet her mother, who modestly wants to remain anonymous. It is hard to believe that this woman has no experience in dance. What she does have, she told me, is a certificate in seamanship from her native Germany — and she learned her lessons well.

While I sat in the shop, she waited on a mother who had come to buy soft-soled and toe shoes for her daughter — without bringing the daughter and with only an eurythmics shoe for a size sample. With extreme patience and a thorough knowledge of her stock, the saleswoman found the most likely sizes and gave instructions for the girl to try on the shoes, on a piece of paper or nylon, in front of the dancing teacher.

It would always be preferable for the dancer herself to come to the shop to choose shoes and costume. The attractive shop, with fitting room, is decorated in "ballet colours" — pink and black. It's open during the usual hours: 9 a.m. to 1 p.m., 4 to 7 p.m., and Fridays until 1:00. Hadassah's mother admits that business tends to be seasonal — with the high season, at the start of the academic year, just ending.

"We spend the quiet seasons preparing our stocks," she said. The results show it. Prouette has not forgotten any detail, and even stocks the pink elastic to sew into the soft shoes (according to the individual foot). And Hadassah's mother shows you just where to sew it.

Admittedly, the customer may be paying a little more for all this special attention. (The original imported ribbons for toe shoes, cost IL20.) It may not be necessary for every six-year-old in an eurythmics class. But for those who take their dancing seriously — and their numbers are increasing, especially with the influx of ballet-conscious Russian immigrants — Prouette is a welcome addition to the local marketing scene. □

MARTHA MEISELS



Regional rice

CULINARY NOTES
Haim Shapiro

PERFECT RICE is a state of mind. In China the rice is sufficiently gummy to form balls that can be picked up with chopsticks. In the U.S., most people prefer it soft and fluffy.

The northern Europeans, either from preference or ineptitude, usually cook their rice into a gummy mass. The Italians like rice to be *al dente*, like spaghetti, with the inside still hard and chewy. In the Middle East we like our rice well done but chewy, with every kernel separate. While it is far from difficult to make rice like this, those who do so usually vaunt their skill as something like mystical power.

Naturally, there are many ways of making "perfect rice."

FIRST LET US discuss the basic rice formula. Buy long grain "American" rice, making sure that it is clean and relatively free of foreign matter. Often the rice available in open sacks in the market is cleaner than that sold in sealed packages.

For a generous serving, figure on half a cup of dry rice per person. For large numbers you can figure on a cup for every three persons. A few minutes before taking out the rice, set water to boil in a tea kettle.

Pour the rice into a large, heavy pot, removing any little twigs and stones present. Add about a tablespoon of oil for each half-cup of rice and set on a low fire, stirring constantly.

The rice should turn from translucent to opaque and then back to translucent. At this point, add two cups of boiling water and half a teaspoon of salt for every cup of rice.

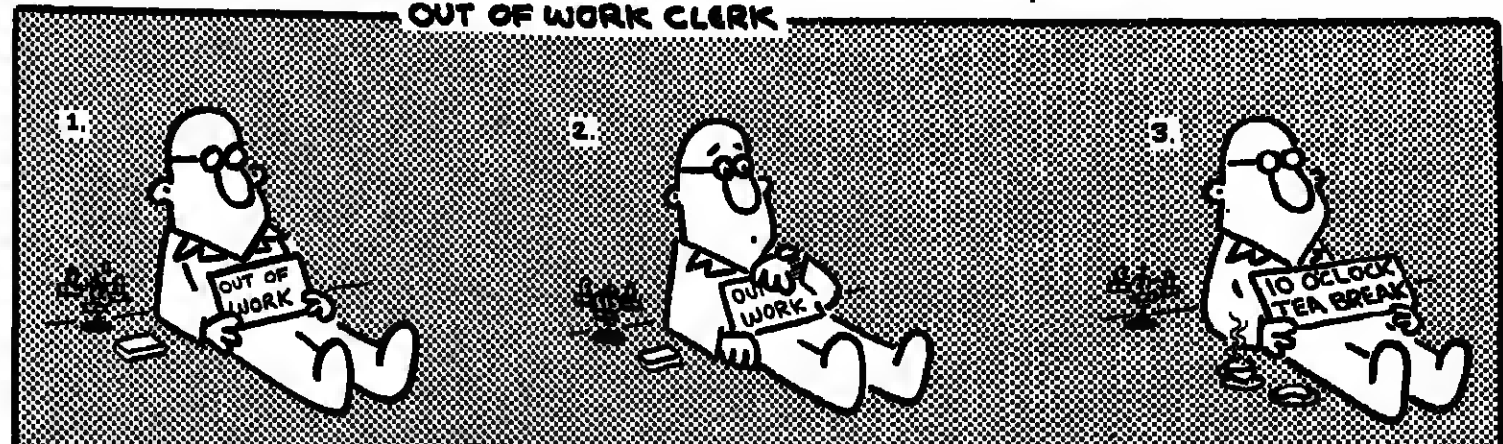
Cover the pot and set on a low fire and leave to cook until no more steam escapes from the sides of the pot cover. At this point, the rice will be dry, with deep holes in its surface. Cover the pot and leave in a warm place for at least 10, but preferably 20, minutes. Separate with a fork and serve.

IF YOU WISH your rice to be a bit more festive, fry a chopped onion and chopped carrot and sprinkle on. You may also like to top your rice with toasted almonds or pine nuts.

For almonds, peel the shelled nuts by immersing them in boiling water for about a minute and rinsing them with cold water. Squeeze each almond between your thumb and index finger until the kernel pops out of its skin. Both pine nuts and almonds should be heated in a pan with a little oil and salt until they are just beginning to turn light brown. □

The Weekend Dry Bones

SCENES FROM THE REVOLUTION



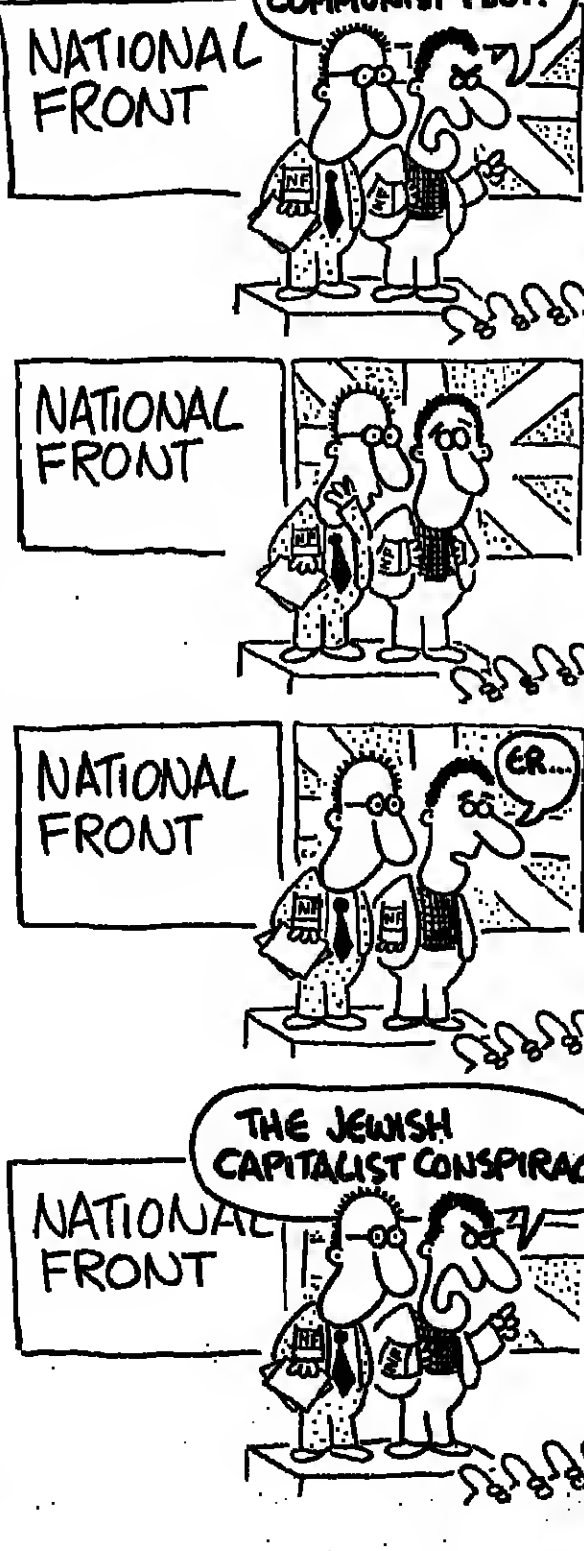
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